

M8: Thesis –

The Tempest in the “third space”:

finding a Place & Value for Shakespeare's play in a bicultural context

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E raka te mauī, e raka te katau.

A community can use all the skills of all its people.

Chapter one – Introduction

1.1 Finding a Place and Value for Shakespeare’s play in “The Third Space”

The bicultural space is constantly shifting and transforming. Our New Zealand of the last two or three decades has been marked by a visible growth of cross-cultural interaction... this kind of dynamic and evolving interaction (is called) “the third space”.¹

In June 2008 I directed Shakespeare's *The Tempest* within a bicultural school context, here in Aotearoa² New Zealand. I undertook such a task for a number of reasons but my primary interest was concerned with what is the place of Shakespeare, and what value could I find in directing *The Tempest* in what Janinka Greenwood calls the “third space”: a space where cross-cultural interaction is happening, which for me in my school context was between Maori and Pakeha. Maori are Aotearoa New Zealand's indigenous people and Pakeha³ the name given to the European immigrants who started to arrive on these shores in the 19th century, subsequent to Captain James Cook's ‘discovery’ of New Zealand in 1769. Although I did not discover the idea of the third space prior to production, in retrospect I realise that this idea is what excited me and encouraged me to direct *The Tempest* as I did. Within a western/Pakeha frame (the theatre building and director's training) and with an English play how can I create a meaningful experience for both Maori and Pakeha that will inspire them to see Shakespeare,

¹ J. Greenwood, *History of Bicultural Theatre – Mapping the Terrain*, Christchurch College of Education, 2002, p. 8

² “Aotearoa” is the Te Reo Maori name for New Zealand, meaning “the land of the long white cloud”

³ “Pakeha” refers to the vision of strangers who arrived on ships, appearing like fair-skinned supernatural beings. For a Glossary of words and terms in te reo Maori, see Appendix A

not as a remnant of a colonial past, but rather as our contemporary, and as a model for bicultural performance? To investigate this idea through Shakespeare's final play, *The Tempest*, was a conscious choice for many reasons. Firstly, because the text contains echoes of the early New Zealand experience for both Maori and Pakeha. In both the narrative of *The Tempest*, and the early history of New Zealand, a European arrives on an island, displaces the local population, and then latterly the two groups fight over rights and access to areas of the island, and over its governance.

My desire to undertake a post-colonial/bicultural reworking of Shakespeare's play is not alone: Shakespeare's plays have also found rich post-colonial re-imaginings around the world, as I will discuss in chapter two.

Secondly, Shakespeare and his plays are variously studied in Aotearoa New Zealand schools: in English, History and Drama; his plays are a god-send for schools with large numbers of keen and enthusiastic drama students who all desire an opportunity to perform, and; the plays are flexible, and well known enough, to be interpreted in such a way as to allow cross-gender casting, role sharing and expansion, and transposition into a context that reflects that school's culture, and the location within which it sits.

Prior to my work on *The Tempest*, during my first two years at Kerikeri High School, I started to wet my feet in the shallow end of the third space, directing two Shakespeare plays, *A Midsummer Night's Dream* and *Much Ado about Nothing*, each time modestly experimenting with bicultural ideas.

During those two years I began to develop my knowledge and respect for the dual cultures that exist in Aotearoa New Zealand, and after two years developing

an understanding of New Zealand's bicultural history and identity I felt confident in producing *The Tempest* and interpreting it through a bicultural lens. I did this as I felt that there is a place, and a value, for Shakespeare's plays, and that a light can be shone on our unique bicultural identity by using his work, especially *The Tempest*, for the reasons that I have started to, and will continue to, elaborate upon. This said I am aware that I am not “to the manor born” and to some degree will always be an outsider. I have no desire to impose a set of values or judgments about Shakespeare and biculturalism, but am rather a keen amateur anthropologist who relies on the sharp eye and observations of those more knowledgeable than myself to help guide my ambitions. To this end, both in pre-production and during rehearsals, I involved Whaea⁴ Bloss Silich (who teaches te reo Maori) and Kim Rogers. Both staff members are Maori and together organise and direct the school's Kapa Haka group. Beyond this Kim Rogers is also the school's Te Kotahitanga facilitator; something I will discuss further in Chapter three. My ambition for this thesis is to describe the thinking that shaped my work on *The Tempest*: the experiences, research and conversations that occurred prior to beginning production that impacted the rehearsal process; what the production/performance looked and felt like, and then; how I reflected on these experiences subsequently. Ultimately my thinking will deliver a conclusion of whether *The Tempest* has a place and value in this specific bicultural context. Areas discussed in my thesis include the drama and theatre of Aotearoa New Zealand (Chapter two) and how drama in Aotearoa New Zealand has been searching for its identity: from the colonial to the bicultural. Also in this chapter I will

⁴ For a Glossary of Maori words and terms, see Appendices A

investigate whether post-colonial/bicultural Shakespeares are a radical departure, or part of an emerging, identifiable movement.

In Chapter three, I write about the Maori/Pakeha nexus, and the importance and impact of The Treaty of Waitangi (New Zealand's original constitution): its impact on the nation, on our national culture, and especially school culture. Bearing in mind my production (process and performances) took place in a school context I will look at Maori and school culture: Te Kotahitanga and Tikanga Maori.

In Chapter four I look specifically at the production process and product of *The Tempest*, detailing my processes in the finding and making of a place and value for the play. In this chapter I will discuss the impact of Tikanga Maori on rehearsal and performance including the concepts of Mana; the semiotics of Maori cultural artefacts such as taonga; the use of kapa haka, and; Poroporoaki, Karakia, and Prospero's departure: in short how Maori performative arts are an appropriate inclusion in the production to build and augment the play's place and value.

Chapter five is concerned with interviews and discussion. As part of my thesis I undertook three interviews with well-regarded practitioners: Robert Gilbert (Head of Drama at Aranui High School), Michelle Johansson, (a teacher at Wesley College, and a theatre director for the Blackfriars Theatre Company), and Jim Moriarty (an actor and director of Maori descent). In this chapter I will also discuss the results of a questionnaire that cast, audience members and theatre professionals were invited to complete, which speaks to the question of the place and value of Shakespeare in a bicultural context; these form a balancing dispassionate response.

In Chapter six I come to my conclusion: giving a final evaluation of whether there is a place and value for Shakespeare’s play in “The Third Space”.

Beyond this you will find the Appendices, including: a Glossary of Maori words and terms; all completed questionnaires; the interviews with David Gilbert, Michelle Johansson, and Jim Moriarty (on two audio CDs), and; a DVD of the Kerikeri High School production of *The Tempest*.

Finally, I make no bones about it: I love Shakespeare. But beyond this, as I find myself in an exciting culturally dynamic young country, I want to find a true and powerful place and value for him. I think he has that place and value but I don’t want to presume such. I realise I need to investigate more thoroughly and then make a judgement on the balance of evidence; that is the purpose of this thesis. The tension between whether there is, or is not, a place and value for Shakespeare’s play is reflected in the following contrasting quotes. Firstly, audience members Sam and Faye commented in regards of whether they saw Shakespeare’s plays as being an “appropriate and successful vehicle for New Zealand’s bicultural aspirations?”⁵

*I do not see that there is anything in particular about Shakespeare's plays that make them a good vehicle in general, I am sure that there are other non-Shakespeare plays that could be used.*⁶

I wonder if Maori find it difficult to associate with Shakespeare because it is not a part of their ancestry. Concentrating more

⁵ Question three from the questionnaire (see Appendix B)

⁶ Sam, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendices B)

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*on modern Maori and Pakeha NZ writers and artists might help
to bring us together?*⁷

Conversely is a response shaped by seeing the actual, physical production of *The Tempest* last June

*On arrival at the theatre for the performance of The Tempest,
the visual effect... and music... set the flavour for the
performance and immediately made me feel included in the
proceedings as a New Zealander. It did not intrude or
overwhelm the story but was integrated enough to make it
accessible to all. I saw Maori actors and audience members
alike, stand taller with the recognition*⁸.

⁷ Faye, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

⁸ Kate, *ibid* (see Appendix B)

1.2 *The Tempest* in Northland – setting the stage

Kerikeri High School, the school within which *The Tempest* was produced, is in the heart of Northland, the northern end of the country, beyond Auckland. Here we find the greatest concentration of Maori, New Zealand's indigenous people; in fact Maori make up 31% of the total population in the north (45,000 from a population of 148,000), whereas in the rest of the country Maori constitute around 14% of the population⁹.

Kerikeri is also situated in the Bay of islands, possessed of a beautiful and rugged coastline that is a haven for sailors; it was here in 1769 that James Cook came upon New Zealand and claimed it for the Crown. Two days later he came ashore, further south at Poverty Bay, in the Bay of Plenty.

Northland is also crucial as it was here in Waitangi, in 1840, that the Treaty of Waitangi was signed¹⁰, the agreement that details the rights and responsibilities of Maori and Pakeha, towards the land and to towards one another. This document has been contested ever since the signing.

In 1999, James Liu of Victoria University undertook a bicultural survey¹¹, asking New Zealanders to name the ten most impactful events in New Zealand history, both for Maori and for Pakeha. Maori expressed the opinion that of greatest importance was the signing of the Treaty of Waitangi, second came the Land Wars (1845-72; which resulted from the Treaty), third most important was the arrival of Maori in Aotearoa, and fourth the European arrival in New Zealand. At number seven on

⁹ www.stats.govt.nz/census

¹⁰ A full investigation into the Treaty and its impact, is detailed in Chapter three – The Maori/Pakeha nexus 3.1 The Treaty of Waitangi

¹¹ J.H. Liu, et al, *Social identity and the perception of history: Cultural representations of Aotearoa/New Zealand*, European Journal of Social Psychology, 1999

the list for Maori was the act of Colonising by the Pakeha. For Pakeha, the Treaty came first, Maori arrival was third, with fourth being European arrival, and eighth was the European act of Colonising.

Beyond the New Zealand context is that of Kerikeri High School. An important influence upon the production is “Te Kotahitanga”¹². The Te Kotahitanga project is something my School is deeply committed to. The project aspires to raise the achievement of Maori students, especially boys, who struggle within the western educational frame. In 2005 “53 per cent of Maori boys left school without even level one... (NCEA), compared with 20 per cent of Pakeha boys”¹³. Although Te Kotahitanga as a policy has national ambitions it is not mandatory and the project has only been taken up by 30 or so schools, most of these with a high percentage of Maori students. One of the ways of achieving the objectives of Te Kotahitanga is to draw upon culturally important elements of daily living: Tikanga Maori, or the Maori way of doing things, not only those found in school but also at home and in other contexts. In part my ambitions for *The Tempest* drew upon the ideas of Te Kotahitanga and Tikanga Maori.

Ultimately, the Northland location and context, in which the relationships between Maori and Pakeha are front and centre, profoundly influenced me, provoking ideas and guiding decisions on *The Tempest*.

¹² Te Kotahitanga (“togetherness” or “inclusion”) is an educational project initiated by Russell Bishop at Waikato University. It is discussed in detail in Chapter three – The Maori/Pakeha nexus 3.2 Maori and school culture: Te Kotahitanga and Tikanga Maori

¹³ Russell Bishop, as quoted in The New Zealand Herald newspaper, Monday February 12th, 2007

❖ Chapter two – The drama and theatre of Aotearoa New Zealand

In my research I was surprised that *The Tempest*, with (what I regard to a New Zealander as) its highly allegorical narrative, has not found more regular and fruitful productions in New Zealand. Between 1966 and 2004 there have only been seven productions, and one of these was for a single night¹⁴, whereas around the world, especially in Canada (another settler-invader colonised country) it has found regular expression. In regards of productions addressing New Zealand’s bicultural aspirations other plays of Shakespeare have attempted to address the shortfall: *Othello* (1995) at the Court Theatre in Christchurch, and then latterly at the Downstage Theatre, Wellington, and *Troilus & Cressida* (2003) at the New Zealand Drama School Toi Whakaari. Both productions successfully interpreting the text through a bicultural lens.

2.1 A search for identity: New Zealand theatre, from the colonial to the bicultural

The purpose of this chapter is to place my production of *The Tempest* into a greater bicultural context.

It is my aspiration that theatre can be “an agent of understanding the emergent space between cultures”, (Greenwood, p. 5), and it is in part why I undertook to direct *The Tempest* as I did, merging and melding two distinct performative forms for the benefit of its audience and shared culture. It is important to note though the tensions which have existed between the two cultures, Maori and Pakeha, over the past 170 years, tensions that have often found themselves resulting in acts

¹⁴ J. McDougall, *Maori and Pacific Shakespeares in Aotearoa/New Zealand* (MA Thesis), Victoria University, 2006, Appendices

of protest, which in themselves have elements of performance, or in acts of theatre.

In this chapter I will be looking at New Zealand's emergent, unique and then shared theatrical/performative identity.

Within Aotearoa New Zealand there are two strong, visible, dynamic performative traditions: the traditions of the colonists from Europe bringing with them a Western canon, especially Victorian melodrama, as well as the touring epics that visited in the late 19th century. The Maori performative tradition is a variety of performance art forms including powhiri (welcome ceremony), haka (dance), waiata (song), whaikorero (public speaking), and poi. Each performance tradition began on its own terms and continues to exist either alone and separate, or blending and melding with one another in a bicultural performance space.

The bicultural space is “emergent, not pre-defined” (Greenwood, p. 8); it is what we do now within that space that determines its nature, which in turn will change. I am grateful to Janinka Greenwood's book “History of Bicultural Theatre: Mapping the Terrain”, in helping shape my thoughts and words in this chapter.

The Colonial period:

The experience of assembling with like-minded people in an elegant hall, wearing evening dress, and taking refreshments between the unfolding of scenes where the exotic and potentially threatening is made familiar and consumable, played an active part in establishing the colonial identity.¹⁵

¹⁵ J. Greenwood, *History of Bicultural Theatre – Mapping the Terrain*, Christchurch College of Education, 2002, p. 15

So describes Janinka Greenwood in her excellent treatise on bicultural theatre, in Aotearoa New Zealand.

Drama and Theatre in early settler life had no place, but in the latter decades of the 19th century, as the colony became established tours began to visit. The 1870s, 80s, and 90s saw theatre companies touring Australia and New Zealand, referencing the unique location by inserting a little local colour in these performances: Maori, Moa, erupting volcanoes and Maori princesses were included to the delight of the patrons.

This theatrical act though was an act of colonialism in itself, taking the performative elements of Maori culture and cultivating them in the same way that they might the bush that surrounded the theatre building. Furthermore the Maori performative elements were incorporated with little regard for their true value, meaning or significance: “The view point was that of a the white coloniser, and the... material was shaped by the needs of a ‘white text’”, (Greenwood, p. 14).

World War I reconnected the colonists with their roots 12,000 miles away, underlining their sense of being of British descent and therefore looked to mother England as the source of culture, art and literature. The drama of this period defined life in New Zealand less by the population's links to the land of New Zealand but rather the distance the occupants felt from mother England. As a consequence Maori disappeared from texts and from performances as the 1920s and 1930s saw the rise of amateur theatre and the development of the British Drama League, and the emergence of the socialist theatre, in reaction to the depression of the 1930s.

Maori were though, during this time, involved in a cultural revival, unseen by Pakeha eyes, as it remained predominantly rural. With a desire to maintain Maori identity and culture, rangatira (leaders of iwi) in the north of Aotearoa developed the “touring concert party” (Greenwood, p. 17) as a means of self-assertion. Action songs, poi, and kapa haka were taught to the young people to help renew pride in the unique cultural identity of Maori. Just as during the 1880s European theatre had drawn upon Maori cultural artefacts for “local colour” (Greenwood, p. 18), European personalities and colonial issues began to be represented by Maori through waiata and haka, as well as in their visual arts. The touring concert party concept was though very much a performance by Maori, about Maori and for Maori. During the 1940s though a scholar, Dr. Pei Te Hurinui Jones, translated *The Merchant of Venice* into te reo Maori – the Maori language. In a sense it was the icon of the coloniser being colonised by the colonised! It was though, more importantly, an act of bringing together the two performative cultures for the first time in such an overt and dynamic way.

The Post-Colonial period:

The years after WW II brought about a more evolved sense of what it was to be a New Zealander, which was predicated upon a strong sense of New Zealand's separateness from Britain. A number of artists began to critique their colonial past, and start to grapple with their own local history, identity and issues to do with the emergent bicultural tension. This began as Maori started to become far more prominent in towns and cities as an economic migration occurred to match the 1950s post war boom in New Zealand. Theatre of this time is still very much theatre written by Pakeha, about Pakeha and for Pakeha, but within the dramas emerged

a sense of Maori presence and their connection to the land (tangata whenua), and therefore the residual guilt of colonisation; the questioning of the destructive nature of colonial conquest. In 1957 Bruce Mason wrote what many regard to be the first bicultural play: *The Pohutukawa Tree*. The play

*...explores the destructive potential of contact between Maori and Pakeha, both through the lingering effects of historic missionary influence and through contemporary commercial colonisation. (Mason)...portrays Maori as a majestic people, whose history, tradition and community values contrast sharply with a money-based immigrant culture.*¹⁶

As well as plays such as *The Pohutukawa Tree* by Mason there were events in Aotearoa New Zealand that also defined the period as post-colonial. For Maori the 1970s was the decade of protest, against colonial rule and intervention (of the past and of the present), three of which involved a performative element. In 1975, Whina Cooper led a land march protesting at the continuation of alienation of Maori from the land. Cooper walked the length of the North Island to parliament in Wellington, being joined along the way by thousands of protestors. Two years later Maori protestors occupied Bastion Point, in Orakei, to prevent building on land that was dishonestly purchased from Maori (the Ngati Whatua iwi) in the past. The land occupation lasted 506 days at which point 600 policemen forcibly removed the protestors. Two years later, Engineering students at the University of Auckland (who each year celebrated the Capping Celebrations with a mock

¹⁶ J. Greenwood, *History of Bicultural Theatre – Mapping the Terrain*, Christchurch College of Education, 2002, p. 19

haka), were attacked by a group of Maori activists, enraged by the perpetuation of a profoundly culturally insensitive act, under the auspices of a major institution.

The Bicultural Space:

Theatre followed: *Maranga Mai* (1979) was born from the protest period written with little regard for Western performative traditions or conventions, but rather drawing upon the traditions of the Marae, the Maori meeting house. The play though was written in both English and te reo Maori. Two years prior, and as a direct response to the Whina Cooper's land march, Hone Tuwhare wrote *In the Wilderness Without a Hat*. It too was a protest play, a protest against the rampant loss of land and of culture, happening in the North Island.

What these plays began to do was to develop a discourse (between the two disparate cultures), that had up to that point, and in the main, managed to exclude each other. *Maranga Mai* is written in te reo and English and does so to eagerly challenge Pakeha assumptions of Maori and to direct attention to the space between them that both groups share. The 1970s went on to develop the *Tangata Whenua* TV series; the 1980s the Maori News and the emergence of Maori acting talent into the mainstream of New Zealand life: comic Billy T. James and actors like George Henare.

For Pakeha change also came. The shift towards Europe by the United Kingdom, during the early 1970s, and the European Economic Community saw the end of the export (in large numbers) of sheep and cattle, and the selling of butter. If the ties culturally had been loosened during the previous post-war years then the economic ties that were now being severed came as a shock and resulted in a new introspection that informed reaction to the new emergent Maori work, and to

the formation of their own. Mervyn Thompson's play *Songs to the Judges* from 1980, details the manipulation by which Maori were first disenfranchised from much of their land, relegating them to a position of “spiritual apartheid” (Greenwood, p. 30). Television, as well as a theatre, also has done much to address the “contact space between Maori and Pakeha” (Greenwood, p. 30), developing dramas and documentaries on a honest recounting of New Zealand's history, from a dual perspective, with respect for both cultures, authenticity based on rigorous research, and through convincing narrative delivered by representatives of both cultures. A vision of drama and theatre as a response to the influence of both Maori and Pakeha cultures. Leading us to this point now, a point both flexible and responsive to the present currents but one that

...comes to describe both the actual pressures that confront New Zealand as a result of its dual cultural heritage, and the idealisation of what it might become if those heritages are fully honoured.¹⁷

¹⁷ J. Greenwood, *History of Bicultural Theatre – Mapping the Terrain*, Christchurch College of Education, 2002, p. 58

2.2 Bicultural Shakespeare: a radical departure, or part of an emerging identifiable movement?

Surprisingly, the examples of New Zealand theatre where an ambition for a bicultural mix in the creation and presentation of Shakespeare has not excited others as much as I. There have been a few departures into the third space (with the exception of the previously mentioned *Othello* in 1995, and *Troilus & Cressida* in 2003), but in regards of a radical departure or an emerging national movement, there is not enough output to justify such a claim. But, the modest amount of work being undertaken in New Zealand can be seen in the context of a larger, international post-colonial movement of

*...colonised writers/artists... rework(ing) the European ‘classics’
in order to invest them with a little more local relevance and to
divest them of their of their assumed authority/authenticity.¹⁸*

In New Zealand in the past few years there have been a few noteworthy and radical departures; but as I say not yet enough to constitute a movement. In New Zealander Lisa Warrington’s article from 1998 – “Comedy and Irreverence: Rewriting Shakespeare in Aotearoa New Zealand”¹⁹ – Warrington examines new movements and cultural dislocation. In her writings Warrington discusses both new plays, that have taken a Shakespeare text as their start point, as well as transpositions such as Justine Simeï-Barton’s and Alan Brunton’s *Romeo & Juliet* (1992), Murray Lynch’s *A Midsummer Night’s Dream*, (1995), and Toi Whakaari’s (the New Zealand Drama School’s) re-imagining of *Troilus & Cressida*, each striving

¹⁸ H. Gilbert & J. Tompkins, *Post-Colonial Drama: Theory, Practice, Politics*, London & New York, 1996, p. 16

¹⁹ N. Schaffeld, *I Need some answers William: Shakespeare and Post-Colonial Drama. Shakespeare’s Legacy: The Appropriation of the Plays in Post-Colonial Drama*, Wissenschaftlicher Verlag Trier, 2005, 125-40

towards a bicultural interpretation. Each of these productions though have received criticism in appropriating elements of the bicultural world they inhabit, much like the late Victorian “Epics” that toured New Zealand in the 1880s and 1890s:

*...any substantial post-colonial reading of the individual play may find it hard to resist the scenic subtext of decorative exoticism. Hence, by virtue of its general appeal, the Pacific setting is prone to undermine the counter-discursive quality of the play.*²⁰

A departure from framing Pakeha/Maori cultural issues within a Shakespeare text and performance is the work of, the Maori scholar, Dr. Pei Te Hurinui Jones, who translated *The Merchant of Venice* into classical te reo Maori. Jones' translation constituted a brave desire to meld two cultural traditions. Furthermore it was a claim by the Maori to colonise the icon of the coloniser, adapting western traditions of theatre to fulfil a Maori ambition. The text was rendered into performance at the Te Kohanga (Spring) Maori Arts Festival in 1990, and then latterly onto film, directed by the well-regarded Maori actor, Don Selwyn, who said

...it was both the character of Shylock, the member of an oppressed minority culture, and the oratorical cadences of Shakespeare's poetry that appealed to Pei Te Hurinui Jones.
(And to Maori in general)²¹

²⁰ N. Schaffeld, *I Need some answers William: Shakespeare and Post-Colonial Drama. Shakespeare's Legacy: The Appropriation of the Plays in Post-Colonial Drama*, Wissenschaftlicher Verlag Trier, 2005, 125-40

²¹ J. Greenwood, *History of Bicultural Theatre – Mapping the Terrain*, Christchurch College of Education, 2002, p. 17

For me, and my work on *The Tempest*, as with Shylock, it was the minority voice of Caliban, which had a similar impact, becoming a point of inspiration for my interpretation (see Chapter four).

Beyond the translation of Jones are plays inspired by, or predicated upon, an original Shakespeare text. *Romeo and Tusi* (1992), by Oscar Kightly and Erolia Ifopo (both New Zealanders of Samoan descent) reveals an irreverent approach to Shakespeare’s original. The play focuses on the central question of race and belonging at the heart of *Romeo & Juliet*, but within a specific tradition of Samoan clowning. The original play’s textual themes are delivered through ruthless and unrelenting humour. In Samoa, the tradition of clowning called “fale aitu” is the only acceptable manner of criticising those who are in positions of authority. As might be clear the play does not concern itself with the tensions between Maori and Pakeha but rather Maori and the immigrant Pacific Island community, focused in New Zealand’s largest city – Auckland.

As I have indicated, the Shakespearian theatrical activity of New Zealand, although modest, does though fit into a greater picture of post-colonial re-imaginings of Shakespeare around the world.

In Rohan Quince’s 2000 book, *Shakespeare in South Africa*, Quince proposes that Shakespeare’s plays “formed an integral part of South African apartheid education”²². But, beginning in the 1960s, and then finding fertile ground in the 1970s onwards, stage practice “sought to subvert the racist ideology by allowing Shakespeare’s plays to resonate in the South African context” (Quince, p. 7). The

²² R. Quince, *Shakespeare in South Africa: Stage productions During the Apartheid Era*, Peter Lang, New York, 2000, p.6

power of Shakespeare in addressing the colonisers' wrongs and injustices is in his dual quality of being seen as both representative of the coloniser and therefore immutable, and yet still being hugely open to adaptation and transposition by the emerging counter-culture. As for black South African artists at this time

*... they mimicked their colonial masters and echoed their
praise of Shakespeare; at other times they challenged the
cultural authority of both Shakespeare and colonial regimes...
they appropriated Shakespeare as their comrade in anti-
colonial arms by offering new interpretations and adaptations
of his work.²³*

This is true of much work especially that happening in post-colonial Africa. In the nation of Malawi a censorship board was determined to reject drama from local authors, in fear of the power of drama to incite anti-government protests. European classics though did not suffer such restrictions under the censor, regardless of subject matter; Shakespeare was especially acceptable as he was seen as an icon of British-ness: dead and distant, irrelevant and unthreatening. At the University of Malawi, in the late 1970s, the censor gave permission for a production of *Julius Caesar* to be staged, even though the play contains scenes of conspiracy and murder. The police state felt that the play could do no harm politically but the director encoded the play's already dangerous text with clear critical references and symbols to the current political regime; the provocative staging led though to anti-government demonstrations and rioting. The

²³ A. Loomba & M. Orkin, *Shakespeare and the Post-Colonial Question*, Routledge, London, 1998, p. 2

production itself generated a potent energy, aiding in the ultimate demise of the regime.

In South Africa, Welcome Msomi's 1996 play *uMabatha* became a hugely respected African reworking of *Macbeth*. Its narrative revolves around Shaka, the nineteenth century Zulu king, and his fascination with fate, as well as being a discourse on the political scheming that linked the policies of the early nations of Africa to the intrigues of Shakespeare's Scottish clans.

And finally back to the Antipodes, where in 1987 David Malouf's *Blood Relations*, a dramatic parable, was produced: a rewriting of the settler-invader past via Shakespeare's *The Tempest*. Although a textual reworking of *The Tempest*, Malouf finds greatest potency when borrowing Caliban's key text criticising Prospero's occupation and appropriation of his island – “this island's mine, by Sycorax my mother, which thou tak'st from me” (*The Tempest*, I/ii, line 332).

Other examples abound: African-Canadian prequel to *Othello*, entitled *Harlem Duet*; Caribbean reworkings such as *McB* – Alwin Bully's transposition of *Macbeth* to the power politics of the Caribbean in the late 1980s. All of these plays, though diverse in location and execution, share a common thread of presenting a critique of the post-colonial world that the artists who have created them share. My version of *The Tempest* shared that ambition.

❖ Chapter three – the Maori/Pakeha nexus

3.1 The Treaty of Waitangi

*This island’s mine, by Sycorax my mother
Which thou takest from me. When thou came’st first
Thou strok’st me, and made much of me
...
and then I lov’d thee,
And show’d thee all the qualities o’ th’ isle,
...
Curs’d be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own King: and here you sty me
In this hard rock, whiles you do keep from me
The rest o’ th’ island.*²⁴

It is Caliban’s lament, directed at Prospero at the beginning of the play, which first fuelled my imagination to interpret the play as I did. Caliban’s passionate declaration – “This island’s mine...” – spoken in the language of his oppressor, speaks to Prospero’s appropriation. An appropriation, or theft, that has profound resonance for us in New Zealand as for the last 170 years, since the signing of the Treaty of Waitangi, theft and appropriation have been the key points of dissent between Maori and Pakeha. Why is this so, and how does it have relevance for my interpretation of the play?

²⁴ W. Shakespeare, *The Tempest*, Methuen, London, 1998, I/ii, line 332-346 p. 31

The Treaty of Waitangi is New Zealand's seminal document: its Magna Carta, or Bill of Rights. It was signed in 1840, in good faith, by over 500 Maori chiefs and by William Hobson, on behalf of the Crown. In essence the Treaty was the means by which the British gained sovereignty over New Zealand, and how Maori guaranteed their survival and position, or so they thought.

The Treaty is a document typical of its time: a document that guaranteed indirect rule, in a place where the Crown could not possibly rule by force alone. Such a policy had enabled British interests in India to thrive; deviations from it, such as in the New World, had led to the native population almost being wiped out.

In 1835 the Pakeha “British Resident” (or Queen's representative) James Busby, invited the northern Maori tribes together at Waitangi, in the North Island of New Zealand. A discussion with Busby was as much to the benefit of the tribes as to the Crown as the tribes required lawfulness and protection for their trades with the settlers. Fifty of the rangatira, or leaders of iwi (tribes), signed a Declaration of Independence, a document of four simple sections: 1) the chiefs declared the independence of the territory; 2) they proclaimed their collective ownership, sovereign power and unalienable authority over it; 3) they set themselves to meet annually for legislative purposes, and to seek participation of the iwi in the South Island; 4) they asked for the King of England to act as a protector from any assaults on their independence (and that their newly created flag be recognised by the Crown).

In doing so a Confederation of Chiefs and Tribes had been established; now the Crown had a body with whom to make a treaty. But this new Maori body was not entirely united and factions and arguments over issues could, and did, become

violent. Lord Normanby, at the British Foreign Office, took this document seriously realising that it entitled Britain to declare a Protectorate, and to this effect William Hobson, Governor, was dispatched to New Zealand to negotiate a treaty with the Maori in which by “free and intelligent consent”²⁵ would accept Crown Colony status under the sole administration of the British Crown. Such action though was not what the Maori chiefs anticipated or desired when they met in 1835 with Busby: by bestowing Crown Colony status Normanby, Busby, Hobson and the British Government were creating a British New Zealand where a place had to be found for the Maori, rather than a Maori Aotearoa where a place had to be found for the British settlers. Hobson though was sent to New Zealand with this offer alone, knowing that if Britain wished it could annex the country instead of negotiating. But the Crown's desire was for free and intelligent consent of the Maori chiefs and people.

Neither Hobson nor Busby had any training in law, but here they were in 1840 calling a gathering in which a bi-lingual treaty, determining governance, was to be written. The divergence of meaning between the English and the te reo Maori versions of the Treaty has created tension ever since the Treaty's signing.

The Treaty is constituted of a Preamble, three Articles and a Postscript²⁶. The Preamble concerned itself with the Crown's desire to establish Government, law and order for the Crown's citizens settling in New Zealand; Article One establishes that the Chiefs are agreed that they will cede sovereignty to the Crown; Article Two underlines that the Crown shall guarantee that the Maori people shall remain

²⁵ www.treatyofwaitangi.net.nz/LordNormanbysBrief.html: as detailed in a letter from Lord Normanby to Captain William Hobson, on the 14th of August 1839

²⁶ www.treatyofwaitangi.net.nz/ReadtheTreaty.html

in full, exclusive and undisturbed possession of everything that they own, and value, until such time as they wish to yield these things to the Crown. Article Three guarantees that the Maori people shall enjoy the protection of the Crown and the rights and privileges of British citizenship under British law. Finally, the postscript asks that the assembled rangatira understand the meaning of the articles, and accept them. To show their understanding, acceptance and agreement, they were invited to witness this by signing (if they could write in English) or by making a mark. Then followed the date: 4th February, 1840.

From here there is confusion; what were the Chiefs signing? The Maori language is rich in metaphor, simile; allusions to land, earth, sky, people; concerned with concepts (abstract to the British drafters) such as Manawhenua, Manatangata, and Rangatiratanga. For example, the Treaty's Preamble was

...standard treaty stuff – the Foreign Office equivalent of treaty word processing. But it wasn't regarded as such by the Chiefs. The words used include the phrase 'I tana mahara atawhai', an expression of anxiety to show kindness towards them...but in Maori the phrase resounds further than the English words imply. In Maori the phrase is redolent of mutual chiefly respect, a paramount value in the ethos of status-conscious Polynesians. The phrase puts her (Queen Victoria) up with them, as one among equals. After that what can sovereignty mean (to Maori) other than a new kotahitanga.²⁷

²⁷J. Ritchie, *Becoming Bicultural*, Huia Publishers, 1992, p. 138

For me, the excitement in *The Tempest* was in the misappropriation of the island by Prospero from Caliban, and the consequent tensions between the two; tensions that are mirrored in contemporary New Zealand society. If the character of New Zealand is predicated upon the Treaty of Waitangi, then my production of *The Tempest* is predicated on the audiences’ cognisance of that document.

3.2 Maori and school culture: Te Kotahitanga and Tikanga Maori

Te Kotahitanga

Kerikeri High School shares commonalities with other schools in similar contexts around the world in that it is failing some of its students. Here in Aotearoa New Zealand those students who are failing are Maori students, and the majority of the Maori students who are failing are male. Maori students academic achievement is shocking: “*More than half of Maori boys leave school with no qualifications, new research shows*”.

Prof Russell Bishop said Ministry of Education school leaving tables showed that in 2005, 53 per cent of Maori boys left school without even level one of the National Certificate of Educational Achievement (NCEA), compared with 20 per cent of Pakeha boys.

*Despite a multi-million dollar investment to lift Maori education performance, the number leaving without qualifications appeared to be getting worse, he said.*²⁸

²⁸ R. Bishop, as quoted in The New Zealand Herald newspaper, Monday February 12th, 2007

Russell Bishop in the School of Education at the University of Waikato has undertaken a project that is dedicated to raising the achievement of Maori students in schools; all teachers at Kerikeri High School are involved in this programme called Te Kotahitanga, “...which is a collaborative response towards a commonly held vision, goal or other such purpose or outcome”.

This research project sought to investigate, by talking with Maori students how a better understanding of Maori students' experiences... might lead to improved policy and teaching and learning that would ultimately result in greater Maori student achievement.²⁹

A crucial factor that Maori students cited as being highly motivating is the recognition by teachers and peers as to what it feels like to be Maori in a classroom. The need to take pride in being Maori and the fact that a Maori student is situated within a specific cultural context that (as the research shows) is rarely recognised in the teaching and learning of that student. The researchers asked how teachers might create a more positive learning environment for Maori

...whether there were avenues open that allowed students to bring their culture into the classroom and the implications of this happening... one student felt their teacher was more aware of the Maori students in the class by the way this

²⁹ R. Bishop et al, *Te Kotahitanga: Improving the Educational Achievement of Maori Students in Mainstream Education Phase 2*, MOE, NZ, 2007, p. 1

*teacher treated them (respectfully, drawing upon their cultural expectations of what a learning environment might be).*³⁰

Bishop’s research led to the realisation that teachers in New Zealand schools needed to create a “Culturally Responsive Context for Learning”, but one in which teachers do not just “see (Maori) culture as an external commodity which they need to import” (Bishop, p. 129) but rather an interaction where the students could have their input respected.

In writing about the development of the culturally responsive context, Bishop draws upon some fundamental concepts precious to the Maori community. These fundamental concepts are also known as Tikanga Maori, or the Maori way of doing things.

Tikanga Maori

Tikanga Maori permeates throughout all aspects of Maori life and sets the code of conduct for all situations, from interacting with people, to preparing medicine, gathering kai (food), building marae, performing kapa haka and every other aspect of daily life.

...tikanga Maori is defined in legislation as Maori customary values and practices. But this is hardly sufficient... Tikanga can refer to a ‘rule, plan’ or ‘method’, and, more generally, to ‘custom’ and ‘habit’. Indeed for many people Tikanga Maori means the ‘Maori way’ or done ‘according to Maori custom’...

This book takes the position that Tikanga is the set of beliefs...

³⁰ R. Bishop et al, *Te Kotahitanga: Improving the Educational Achievement of Maori Students in Mainstream Education Phase 2*, MOE, NZ, 2007, p. 105

established by precedents through time, are held to be ritually

*correct, are validated by usually more than one generation...*³¹

In many cases the Tikanga can be ceremonial or ritualistic in nature (powhiri, tangi, poroporoaki³²), and to a western sensibility can possess a theatrical quality. I realised that by incorporating elements of Tikanga into the production of *The Tempest* I could be serving many purposes: I would be fulfilling some of the needs of the school's Maori community as discussed in Te Kotahitanga; I would be locating the play in a specific Northland context; I might excite young Maori minds as to the power of theatre as a tool for teaching and learning, and; we would be indicating to all students a place and value of Shakespeare's play. I hoped that I might reflect Bishop's ambitions in creating a production that reflected a sensitivity towards

*... Maori students as Maori, as being culturally located; that is as having cultural understandings and experiences that are different than other people in the classroom (or rehearsal room, or audience).*³³

At this point in my deliberations over the production (about eight weeks prior to starting rehearsals) I invited two Maori colleagues to become involved in *The Tempest*. These were Whaea Bloss, who was the Head of the Maori Department, and Kim, who was the school's Te Kotahitanga facilitator. I explained to them my ambition and aspiration for the production and also my nervousness that I did not

³¹ H. M. Mead, *Tikanga Maori: Living by Maori Values*, Huia, Wellington, 2003, p. 11

³² For a Glossary of Maori words and terms, see Appendix A

³³ R. Bishop et al, *Te Kotahitanga: Phase 3 Whanaungtanga*, MOE, NZ, 2007, p. 29

want to appear to be just importing a cultural commodity for effect, but rather wanted to really ground the production in something as authentic as possible. In a conversation with Christian Penney from the New Zealand Drama School Toi Whakaari, he and I discussed examples of productions, and directors, that import cultural elements or periods as a “dressing”³⁴ for the production, forcing together two abstracts: the play and the director’s vision. What can eventuate is a disjointed “arranged marriage”; what’s important is the “driver”: finding a way into the work that doesn’t purely impose on the work.

Bloss and Kim’s role was to help build the play with me drawing upon their unique cultural knowledge. Kim and Bloss made suggestions, bounced ideas around the room with me and pointed me towards resources, and especially books on Tikanga Maori. Most notable and helpful in this was Cleve Barlow’s book: *Tikanga Whakaaro: Key Concepts in Maori Culture*, OUP, 1991. This book gave me a greater understanding as to the historical, social and spiritual underpinning of the philosophy of Tikanga, and also a vernacular that I could use in conversation with Bloss and Kim.

The nature of our conversations ranged through Tikanga, from Arikitunga, to Mana, Poroporoaki, Pare Kawakawa, and Karakia. The elements of Tikanga we discussed would have an impact on our production of *The Tempest*, and are detailed below.

³⁴ Unrecorded telephone conversation with Christian, prompted by his responses to my questionnaire, March 18th 2009

There was no hierarchy in deciding what aspects of Tikanga we might use, but the concept of Arikitunga was very high on my list. Arikitunga, and other elements of Tikanga, are detailed below:

- Arikitunga is the concept of “chieftainship”, including the idea of territorial advantage and control. Both Caliban and Prospero possess Arikitunga at different points of the play, and that we should find ways of making this clear to the audience. The struggle for Arikitunga is also the struggle for Mana.
- Mana is variously translated into English as “authority”, “control”, “influence”, “prestige” or “power”. It can also be defined as “honour”. The context that the word is expressed in will define its purpose; often times the concept is a conflation of two or more of the definitions. For me reading *The Tempest*, with an eye on performance, characters’ mana is clear and crucial to the drama, most notably the mana that Prospero assumes when he usurps the position of Caliban; this will be discussed further in chapter four. Mana can also be found in Taonga, or precious objects. In conversation with Kim and Bloss we discussed the idea of using a Taiaha, a Maori warriors fighting spear, as a symbol of mana both for Caliban and for the island itself; this will also be discussed in chapter four.
- Poroporoaki is a ritualised departure, including farewell instructions given to people leaving or departing from a place. It is also extended to the spirits of those who have died and it explains the nature of the journey and to the place to which the spirits of the departed will finally go.
- Karakia, is a plea, prayer and/or the incantations for those departing and for the dead.

Our general discussions about the individual concepts of Tikanga resolved into three areas of consideration: the struggle for pre-eminence between Prospero and Caliban (the struggle for Mana and Arikitunga), the symbolism of Taonga, and the Epilogue where Prospero takes his leave of the company. Each of these conversations grew from, and drilled down into, the use of Tikanga Maori.

From our conversations the third area of consideration, the Epilogue, excited me the most. This was because I realised that progressively the production could develop from a predictably Pakeha frame to end in an unusually Maori/Tikanga frame. From what Richard Schechner calls an “interpretation” to a “Deconstruction”³⁵, from I believe “I know what the author intended... but I have my own take on it”, to I am going to use “elements of play text one as the building blocks to make play text two”. When reading and imagining the production I fell upon the following lines with special excitement: “Now my charms are all o'erthrown/ And what strength I have's mine own... Now I want/Spirits to enforce, Art to enchant;/ And my ending is despair”³⁶. This was because (with a bicultural interpretation in mind) the first few lines indicated to me that Prospero had given up the Taonga, the icons of power – “my charms are all o'erthrown”. In doing so he had now invited his own demise, or death, something we could indicate through the Kapa Haka group performing a Poroporoaki and Karakia. For this though I had to make a decision to depart from the literal meaning of the text in which Prospero indicates his desire to return to Venice with the rest of the Court. I will go into more detail on how the Epilogue was realised in Chapter Four.

³⁵ R. Schechner, *Re-Writing Shakespeare: Teaching Shakespeare Through Performance*, Milla Cozart Riggio (Ed.), New York, MLA, 1999, p. 95

³⁶ W. Shakespeare, *The Tempest*, Methuen, London, 1998, Epilogue, lines 1-2 & 13-15 p. 133

Te Kotahitanga and Tikanga Maori had a profound impact on me, the production, and most importantly the audience. As audience members Kate (parent), Manu (student) and Faye (staff member) declared:

*I saw Maori actors and audience members alike, stand taller with the recognition. I felt proud of you all. Well done.*³⁷

*After seeing Te Riwhi Morunga playing Caliban I was deeply moved. His presence and power on stage conveyed a manifestation of how valid bicultural interpretations of Shakespeare's plays really are.*³⁸

*I loved it and thought it a brilliant way to bring Maori students into the world of Shakespeare.*³⁹

The detail of how these ideas fully manifested themselves can be found in Chapter four where I will discuss how idea became reality.

³⁷ Kate, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

³⁸ Manu, *ibid* (see Appendix B)

³⁹ Faye, *ibid* (see Appendix B)

Chapter four – Finding and demonstrating the value: describing the production

process and product:

We also must fashion the bicultural world of inter-connections and common pathways and understandings, but we will not be successful in this until the Maori world is respected, is resourced, is in good health and strength, and is in a true state of equity.⁴⁰

Before I begin describing the production I would like to establish two points. Firstly, although Kim and Bloss my cultural advisors and collaborators were very keen to help me create the production, they were not keen to be involved in the chapter that follows. My hope was to interview them to gain clarity and drill down to discover more about the decisions we made and the discussions that precipitated them. I believe that the reason that my colleagues are not keen to discuss the production in this way is because they are nervous that as members of one iwi they do not want to be seen to be representing Maori across the country, as being involved in such a conversation might make them appear. I must point out that between iwi, there are many divergences in both the style and the manner of representation of Maori performative arts, such as we included in *The Tempest*.. Secondly, this chapter on the production could be a thesis in itself, in that the weight and variety of creative decisions made were huge, and so I have chosen to discuss only a sample of the activity, a sample that best reflects my bicultural ambitions for the play.

4.1 Mana and Utu; Caliban and Prospero

⁴⁰ J. Ritchie, *Becoming Bicultural*, Huia Publishers, 1992, p. 11

For me there were many influences that shaped the production of *The Tempest*, but one of the most profound was the way that Prospero usurped the mana⁴¹ of Caliban: his position, his power, and his place upon the island. And, how latterly, Caliban schemes and then enlists the help of Stephano and Trinculo to be revenged upon Prospero: such an action is well known in Maoritanga and is called “Utu” in te reo Maori. The play between mana and utu became the central tension in my production.

Prior to production, as I read and considered *The Tempest* from a bicultural perspective, characters’ mana was clear and dynamic, and to an audience in Aotearoa New Zealand, if framed well, the foregrounding of mana would root Shakespeare’s play in something that speaks specifically to this nation, and to its past and present.

As discussed in Chapter three, traditionally there are three kinds of mana: the mana a person was born with (such as Caliban and Ferdinand possess); mana that your people have given you (Prospero, when in Naples), and; group mana (the court of the King of Naples). Beyond this though it was clear to me that the island also possesses mana as its qualities are so often remarked upon by other, notable characters in the play, such as Ferdinand at I/ii, line 390: “Where should this music be? i’ th’ air or the ‘arth? It sounds no more: and, sure, it waits upon some god o’ th’ island.”

⁴¹ For a detailed discussion of mana, see Chapter three 3.2 Maori and School Culture: Te Kotahitanga and Tikanga Maori



Ferdinand sits surrounded by Ariel, Ceres, Juno and Iris as he ponders: “Where should this music be? i' th' air or the 'arth? It sounds no more: and, sure, it waits upon some god o' th' island”. *The Tempest*, I/ii, lines 390.

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Mana though is context specific. For example, the unfortunate Ferdinand has to earn mana anew (as without the trappings he is unable to demonstrate the mana he held in Naples) whilst upon the island run by Prospero, in which Prospero is now Ferdinand's Rangatira. In turn, Prospero has somehow appropriated Caliban's mana, and position as Rangatira from him, denying Caliban both the island – “which thou takest from me”⁴² – and Caliban's liberty “and here you sty me in this hard rock”⁴³. We learn that this happened in the before time of the play, at which point there had been a mutually beneficial arrangement: Caliban showed Prospero the best parts of the isle (“and then I loved thee/ And show'd thee all the

⁴² W. Shakespeare: *The Tempest*, Methuen, London, 1954. I/ii, lines 333-334

⁴³ *ibid*, lines 344-345

qualities o' the isle”⁴⁴) for which Caliban in turn was taught, amongst other things, astronomy (“and teach me how/ To name the bigger light, and how the less,/ That burn by day and night”⁴⁵) by Prospero. This contract failed when Caliban attempted to rape Miranda: “fill thou didst seek to violate/ The honour of my child”⁴⁶, an act that has led to a breakdown in civilised relations between the two men.

To make this clear to an audience I established a number of ideas to make the tension between Caliban and Prospero clear. Firstly, (at the initial meeting between the two men, as seen by the audience) Prospero and Caliban meet, in a sense, as equals: both men proud, tall, strong and neither giving ground; qualities that one would find in a haka prior to a battle between two warring iwi. But what separates them visibly is the wielding, and use, of the taiaha by Prospero and the facial moko of Caliban.



Prospero: “I’ll rack thee with old cramps,/ Fill all they bones with aches, make thee roar,/ That beats shall tremble at thy din”. *The Tempest*, I/ii, lines 371-373.

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⁴⁴ W. Shakespeare: *The Tempest*, Methuen, London, 1954, lines 338-339

⁴⁵ *ibid*, lines 336-338

⁴⁶ *ibid*, lines 349-350

4.2 Semiotics of taonga: taiaha, moko, and Maui’s hook

I’ll break my staff

Bury it certain fathoms in the earth

And deeper than did ever plummet sound

I’ll drown my book.⁴⁷

To make the central tensions between Caliban and Prospero clear I needed to utilise some clear symbols, or icons, recognisable to a New Zealand audience. In keeping with my desire to make the production bicultural, these icons needed to be Maori, and to make these Maori icons have impact they had to be taonga: that is highly prized and deeply precious.



Prospero in possession of the Taonga: a taiaha and a Maui hook.



A member of the kapa haka troupe displaying the facial moko of the northern Ngapuhi iwi.

Photography reproduced with the kind permission of the photographer, Jan Ravlich.

Maori are “tangata whenua”, or people of the land, or moreover the first peoples to have populated Aotearoa New Zealand. Maori have rights and responsibilities

⁴⁷ W. Shakespeare: *The Tempest*, Methuen, London, 1954. V/i, lines 54-57

towards the land and consider the land as the earth mother. In fact whenua can mean both “land” and “placenta”, the latter definition strongly underlining the Maori relationship to the land of Aotearoa. As a consequence Kim, Bloss, and I discussed how the island was the root of mana, of power, and that we might utilise a taiaha as both symbolic, and a conduit, of the island's mana and power. This idea came to me when reading Prospero's lines from Act V (quoted on the preceding page, at the start of this chapter) and, Prospero's lines from I/ii: “Lend thy hand/ And pluck my magic garment from me. So:/ Lie there my art.”⁴⁸ I believe that the original implication of the lines was to describe an item of clothing, a cloak, but I decided that I needed an icon to clearly demonstrate, at least in part, the root of Prospero's power, and how this power had changed hands from Caliban to Prospero.

The chosen symbol, the taiaha itself is an icon of the Maori warrior-king, and is usually around one and a half metres in length. The taiaha is a wooden close quarters weapon used for short, sharp strikes or stabbing thrusts. One end of the taiaha is flattened to a broad blade, and the other narrows to a point with a carved face. The image of the carved face is often different iwi to iwi, but for most it details a challenge to the opposing warrior who may feel the force of the weapon. Taiaha are also often passed down, father to son, Rangatira to Rangatira, and in doing so the taiaha can come to represent the whakapapa of whosoever who wields it.

In *The Tempest*, I was keen to underline the mana of the taiaha we used through a ritual, not necessarily Maori in origin, but an action that would underline the role of

⁴⁸ W. Shakespeare: *The Tempest*, Methuen, London, 1954. I/ii, lines 23-25

the taiaha. To do so, at I/ii, Lines 23-25 (“Tis time/ I should inform thee farther. Lend thy hand,/ And pluck my magic garment from me. So:/ (Lays down his mantle) Lie there, my art”) the actress playing Miranda (at Prospero's bidding) took the taiaha and with great reverence laid it upon a stage box downstage centre, it now being the closest element of the set, or property, to the audience, seated less than two metres away.



Prospero: “Tis time/ I should inform thee farther. Lend thy hand,/ And pluck my magic garment from me. So:/ Lie there, my art”. *The Tempest*, I/ii, Lines 23-25.

Photography reproduced with the kind permission of the photographer, Jan Ravlich.

It was also centrally located; you had to look over and beyond the taiaha to see the rest of the stage space and the action that happened upon it.

Latterly, after Prospero has recounted to Miranda the story of their “sea sorrow”, he declares that “Now I arise” at which point he ‘(Resumes his mantle)’⁴⁹. I took this to

⁴⁹ W. Shakespeare: *The Tempest*, Methuen, London, 1954. I/ii, line 169

the mean that he once more took up his taiaha as he was thinking ahead to the meeting with Caliban, and needed the taiaha as a defence; Prospero's wielding of a stolen taonga, or precious artefact, belonging to Caliban, would be greatly offensive to Maori, and would therefore provoke anger and tension from the very start of any meeting between the two men. With the actors we discussed that there would be no before time, no back story that detailed how and when Prospero stole the taiaha, but theft would be implied in two ways: one, by the way that Caliban reacted to the taiaha wielded by Prospero, and; two, the poroporoaki that would be enacted at the end of the play. During the poroporoaki (along with the wooden taonga: Maui's hook) the taiaha, and therefore control of the island, is returned to Caliban, from Prospero, by way of the spirits.

I also though needed a device to communicate that Caliban was not a willing slave but an equal, possessing more nobility than Prospero would have the audience believe. As Caliban declares of himself: “For I am all the subjects that you have/ Which first was mine own king!”⁵⁰. Caliban's former mana, I decided, was best represented by a full facial moko or tattoo.

⁵⁰ W. Shakespeare: *The Tempest*, Methuen, London, 1954. I/ii, lines 343-344



Caliban, adorned with the facial moko of the northern Ngapuhi iwi.

Photography reproduced with the kind permission of the photographer, Jan Ravlich.

Moko were (until the arrival of the Missionaries, whose influence slowly undermined its popularity) highly valued facial taonga, which detailed many things from whakapapa, to rank, to iwi affiliation. In our production we utilised a moko design that was worn by members of the school's kapa haka troupe, a moko that reflected the location and importance of the school, (its northland-ness) and a moko that was specific to the local Ngapuhi iwi.

To reference the local iwi in such a way I hoped would also reflect positively upon the students in the audience who recognised it as such, and augment the mana of both the forefathers who wore this moko, and an ancestor who wore this design in the performance. Robert Gilbert who I interviewed (a discussion of which is detailed in the next chapter) speaks of a similar occurrence happening now at his school in Christchurch. The student playing the role of Titania in *A Midsummer*

Night's Dream will wear a moko to designate her rank and status. This moko, as is appropriate for a woman, is a moko worn on the lower lip and chin, the design of which has been in this student's family for generations; it speaks to the whakapapa of both her iwi and her hapu. As a consequence it will reflect great mana on the student, and her whanau.

So I had now carefully placed icons as protagonists: a taiaha and a moko, but I felt that I needed one more icon; for me an effect is best generated when it is driven home in groups of three – that's the magic number! With Kim and Bloss I discussed the appropriateness of something worn around the neck that would have symbolic meaning and therefore potent strength. If Caliban wore the moko, and Prospero a taonga of some kind around his neck, then the taiaha would act as the deciding factor: whoever possessed the taiaha had two of three taonga and therefore had the balance of the power. And then a cast member provided us with a Maui's hook, made of wood.



Prospero, whose mana is underwritten by the taonga (especially the Maui hook) declares to Sebastian and Antonio: “But you, my brace of lords, were I so minded,/ I could here pluck his highness' frown upon you,/ And justify you traitors”. *The Tempest*, V/i, Lines 126-128.

Photography reproduced with the kind permission of the photographer, Jan Ravlich.

Maori lore is replete with Myths and Legends concerning the origins of Aotearoa, just as with any other civilisation. The story of Maui it was decided was a perfect one as in this myth Maui, who was a fisherman, used an enchanted hook to raise the islands of Aotearoa from the seabed. What with our play being set on a magical and deserted island such an icon was a perfect choice; its magical overtures fitted perfectly with the nature of Shakespeare's and our island and the remarkable powers that Prospero possessed and had appropriated.

4.3 Vertical/Pakeha; horizontal/Maori

Beyond the visible, personal icons, (on a micro level) used or worn by the actors that draw upon Maoritanga. I also wanted to make gestures at the macro level. To do this I organised the theatrical space in a specific way. My ambition was to create a visible distinction between what I imagined might be the ‘vertical’ world of Prospero/Pakeha, and the ‘horizontal’ world of Caliban/Maori.

This choice was inspired by two ideas: the first an image in my mind's eye of the ships of both Prospero (albeit “A rotten carcass of a butt”⁵¹), and of the King of Naples, as seen from the shore of the island, a harbinger of change, and; the moment in the play when in II/ii Trinculo hides beneath the “gaberline”:

*Alas, the storm is come again! my best way is to
creep under his gaberdine; there is no other
shelter hereabouts:.... I will here shroud till the
dregs of the storm be past.*⁵²

⁵¹ W. Shakespeare: *The Tempest*, Methuen, London, 1954. I/ii, line 146

⁵² *ibid*, lines 38-42

The arrival of the Pakeha is often described as the coming of technology, technology that would radically affect the balance of power, and stability, in Maoridom. The most important technological advance that Pakeha brought with them was the musket, a weapon that had been around for 200 years in Europe but to Maori was seen as a new and potentially dynamic functionary in the wars between iwi that so often occurred in Aotearoa New Zealand in the 800 years of Maori settlement.

And so the image I had of a ship coming towards the island with visible canons, masts upstanding and proudly declaring that change was coming represented the technological Pakeha; in fact this is the image that Maori first had of the Pakeha and indeed is where their names derives from. Pakeha means white skinned super-natural beings, as they would have appeared to the Maori arriving in their ships, craft of remarkable sophistication. The Pakeha also brought God with them, in the guise of Missionaries, who went quickly to work converting the Maori to Christianity. The symbol of this God is the crucifix, another dynamically upward symbol, and reflected in the vertical and horizontal beams of the mast within my onstage ship.

Maori in contrast are tangata whenua, their spiritual beliefs rooting them strongly to the land, the seabed at the foreshore, the trees and plants; Maori are part of a consistent continuum of life upon the island and not separate to it. When a child is born the placenta is buried in the earth in order to give thanks to mother earth for the gift of another life.

I therefore was inspired to create two planes: the vertical, Pakeha plane, was dominated by a tall ship stage left, and by images cast by a data projector (high

above the stage on the rear wall), which, almost exclusively, detailed the characters and the experiences of the Pakeha; the court of the King of Naples especially. The stage floor covered in long strips of newsprint paper dominated the horizontal plane; this was replaced each night.



An image reflecting the tension between the vertical: the ship, and projected visual images on the rear wall; and the horizontal: the paper floor and the actors' interaction with it.

Photography reproduced with the kind permission of the photographer, Jan Ravlich.

Upon the paper we painted a map of the two islands of Aotearoa New Zealand; unfortunately this didn't happen until the third performance, which was subsequent to the performance on the DVD. Each of the characters who were sympathetic to the islands, who were indigenous – Caliban, Ariel, the three spirits – were instructed to always walk lightly and gently so as not to rip or tear the easily torn paper. They did this to show their knowledge of the delicate balance of the island and as a sign of respect to its nurturing nature; in short their actions reflected

their cognisance of being tangata whenua. The Pakeha characters: Prospero, the Royal Court, Stephano and Trinculo, were instructed that during their acting, and actions, they should not be concerned if they tore the paper. My hope was that the audience would read into these contrasting relationships to the paper that Maori had a respect and care for the land that eluded the understanding, or care, of the Pakeha manuhiri, or ‘visitors’.



Trinculo, manuhiri, declares: “Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabouts: misery acquaints a man with strange bed-fellows. I will here shroud till the dregs of the storm be past”. *The Tempest*, II/ii, Lines 38-42.

Photography reproduced with the kind permission of the photographer, Jan Ravlich.

The idea of visitors versus those indigenous to the island found further representation in other ways. My ideas were inspired from the protocol a visitor may go through at a Marae.

Such protocol had implications for the production: on first arrival Prospero would have been manuhiri and Caliban the tangata whenua, but at the point that we

joined the story it was clear that the roles, along with the symbols of power, had changed. To represent this on first entering the stage space I had Caliban visibly, deliberately enter the stage from a door that is never used in performances. This door was down stage right, closest to the left hand section of the audience, allowing entrance from the outside, that outside world was at that time in winter (we were performing in June). When Caliban is first called upon by Prospero: “What, ho! slave! Caliban! Thou earth, thou! speak.”⁵³ Caliban's retort came from the other side of the door, outside of the playing space: “There's wood enough within.”⁵⁴ This quite shocked the audience, I am pleased to say, as they had become quite used to the action occurring within a very specific onstage frame. I cannot tell what they might have made of the meaning of such an act but my hope is that they realised that Caliban was less worthy of occupying the stage space than Prospero, that, along with other clear symbols and indicators, the status of Prospero was something greater than that of Caliban. The dialogue that followed between Caliban and Prospero was then tightly limited, controlled by Prospero, so that it happened down stage right in that uncomfortable corner drawing attention to the door and to the world outside: “and here you sty me/ In this hard rock whiles you do keep from me/ The rest o' the island.”⁵⁵ In the interchange that occurred between Caliban and Prospero, Caliban became more demanding and passionate-critical of his state: the inequity of his position. He challenged Prospero and Prospero responded in kind and in doing so combined many of the ideas and theatrical devices that I have been detailing:

⁵³ W. Shakespeare: *The Tempest*, Methuen, London, 1954. I/ii, lines 315-316

⁵⁴ *ibid*, line 316

⁵⁵ *ibid*, lines 244-346

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*For this, be sure, to-night thou shalt have **cramps**,*

***Side-stitches** that shall pen thy breath up; urchins*

Shall, for that vast of night that they may work,

*All exercise on thee; thou shalt be **pinch'd***

*As thick as honeycomb, each **pinch** more stinging*

Than bees that made 'em (my emphasis).⁵⁶



“For this, be sure, to-night thou shalt have cramps,/ Side-stitches that shall pen thy breath up”. *The Tempest*, I/ii, line 327-328.

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At this point, with Caliban dangerously manifesting covetousness of the taonga, Prospero attacks him with the taiaha, punctuating each of the action words – “cramps”, “side-stitches”, “pinch’d”, “stinging” – with a vicious swing of the taiaha. The taiaha does not make contact with Caliban but the action generated the sensations described by Prospero in

⁵⁶ W. Shakespeare: *The Tempest*, Methuen, London, 1954. I/ii, lines 327-332

the text. Furthermore, Prospero’s attack results in Caliban writhing upon the floor in pain. This writhing made large tears in the paper floor, thus underlining Prospero’s lack of true understanding, and sympathy for, the taonga he possesses and the island he controls. It is director-inspired action that underlines a profound criticism of the character, and his behaviours.

4.4 Poroporoaki, Karakia and Prospero’s departure

As the cast and I rehearsed, under the ever helpful-watchful eye of my Maori collaborators, something unexpected but welcome happened. The production started and progressed in a predictable way in which we honoured the English text, took some liberties in exploring a bicultural concept, but the production remained a version of a Shakespeare play. In the second half (of rehearsals and also therefore of the play) Bloss, Kim, and myself grew in confidence, and we decided to utilise the kapa haka troupe and have them perform instead of the scripted Jacobean Masque. It worked far better than I could have hoped and, even though the singing was in te reo Maori and the symbolic gestures generally beyond the ken of our audience, the performance was indeed as Ferdinand describes it: “This is a most majestic vision, and/ Harmoniously charmingly.”⁵⁷

⁵⁷ W. Shakespeare: *The Tempest*, Methuen, London, 1954. IV/I, Lines 118-119

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The kapa haka group performs in place of the Masque.

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As a replacement for the Masque, the use of Maori performative arts (kapa haka) worked successfully within the frame we had conceived. Partly this was due to the fact that the dialogue preceding the Masque explains and justifies what is to follow: Prospero – “Now come, my Ariel! bring a corollary,/ No tongue! all eyes! be silent.”⁵⁸

IRIS

A contract of true love to celebrate;

And some donation freely to estate

*On the blest lovers.*⁵⁹

...

CERES

You sunburnt sicklemen, of August weary,

Come hither from the furrow and be merry:

Make holiday; your rye-straw hats put on

And these fresh nymphs encounter every one

*In country footing.*⁶⁰

I laid emphasis on “country footing” at which point the kapa haka group entered dancing and then singing, or waiata and haka in te reo Maori. The examples of the waiata and haka were chosen for their uplifting, joyous, and celebratory quality. After these lines spoken by Ceres all semblance of the Elizabethan Masque was replaced with this Maori performative art form.

⁵⁸ W. Shakespeare: *The Tempest*, Methuen, London, 1954. IV/I, Lines 57 & 59

⁵⁹ *ibid*, Lines 84-86

⁶⁰ *ibid*, Lines 134-138

Subsequent to the success of rehearsing the Masque and sharing it with the rest of the cast, I began to think about the finale of the production. I realised that in my ambition to create a bicultural vision of the play I had (through rehearsals) journeyed from simply reproducing an English text and was now more and more confidently inserting a greater degree of Maoritanga, Tikanga Maori, and ultimately te reo Maori, into the production. As I indicated in Chapter three I was moving from an “interpretation” to a “Deconstruction”, as Richard Schechner defines it.⁶¹ I therefore decided, in discussion with my collaborators, that the most logical way to proceed, a way to both fulfil our bicultural ambitions and to create an equity balance, was to finish the play in a particularly Maori way. The use of Poroporoaki as a final performative gesture was born.



A karakia rings out to announce the arrival of the kapa haka group, and the Poroporoaki.

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The idea was initially inspired by a few words spoken prior to the finale in which Prospero declares to King Alonso: “And thence retire me to my Milan, where/ Every

⁶¹ R. Schechner, *Re-Writing Shakespeare: Teaching Shakespeare Through Performance*, Milla Cozart Riggio (Ed.), New York, MLA, 1999, p. 95

third thought shall be my grave.”⁶² This line, suggesting Prospero's demise, excited me as I realised he could take his leave from the assembled company, and from the audience, in a dramatic fashion utilising this important aspect of Tikanga Maori: a poroporoaki. Initially I had thought of a simple Karakia, or keening prayer, but in discussion with Kim and Bloss they suggested the more holistic poroporoaki⁶³. The power of the poroporoaki was also in the fact it would come to an audience as a surprise, because kapa haka groups in competition do not perform the poroporoaki nor is it used in the school context. Thus it would be fresh to an audience, contrasting with the familiarity of the kapa haka performance given in place of the Masque.



The kapa haka group begins to guide Prospero from the stage. An image of a sunset reflecting his demise.

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The school's kapa haka group was employed once more to perform the poroporoaki. Their faces were rendered white to represent the face of death; the cast members wore clothes of traditional mourning black; the male members of

⁶² W. Shakespeare: *The Tempest*, Methuen, London, 1954. V/i, lines 310-311

⁶³ To read more about poroporoaki see chapter 3.2 Maori and school culture: Te Kotahitanga and Tikanga Maori

the kapa haka also wore a warrior's pui-pui (short beaded skirt). In the hands of the female lead member was held Pare Kawakawa, a plaited wreath of leaves that signifies a tangi. As the kapa haka group assembled Prospero performed a solemn ritual of return of the taonga: his book, taiaha and Maui's hook, followed by his declaration that “Now my charms are all o'erthrown,/ And what strength I have's mine own,/ Which is most faint: now, 'tis true”⁶⁴. These charms, the taonga, were taken by Ceres, Juno and Iris, and then Prospero came forward to deliver his final lines:

Now I want

Spirits to enforce, art to enchant,

*And my ending is despair.*⁶⁵

Immediately after he had finished speaking he was enveloped by the kapa haka group who had slowly, dramatically, and menacingly framed up around him.



The kapa haka troupe performs the Poroporoaki, with Prospero at their centre.

Photography reproduced with the kind permission of the photographer, Jan Ravlich.

⁶⁴ W. Shakespeare: *The Tempest*, Methuen, London, 1954. Epilogue, lines 1-3

⁶⁵ *ibid*, lines 13-15 & 20

The group would now escort him from the stage. As the kapa haka group departed the stage with Prospero at their centre, Caliban replaced him centre stage to receive from the spirits the taonga he had so coveted during the play. The spirits though did not give up the book that Prospero relinquished, but rather held onto that for themselves, by way of insurance. Caliban received the taonga standing upon the same downstage raised platform that the taiaha had been placed ceremonially upon, by Miranda, earlier in the play. Upon the platform he posed powerfully, visibly a newly ennobled Maori king, whilst behind him Prospero was led from the stage. The sense that I personally was left with is ‘the king is dead: long live the king’.



Caliban stands proud, possessed of the three taonga that announce him as a Maori king. In the background the kapa haka group escort Prospero from the stage.

Photography reproduced with the kind permission of the photographer, Jan Ravlich.

With the help of my collaborators we had shaped an action that symbolised a fair and equitable transition of power, through the interplay of text, the performance of the poroporoaki, and the reassignment of taonga. For me this act not only served the play in this bicultural context, but also it served my audience and community, and also my ambition for Shakespeare to be seen as a bicultural model of performance. The final action symbolised a sharing of power and responsibility, something that has only begun to happen in Aotearoa New Zealand in the last thirty years since the formation of the Treaty of Waitangi Tribunal; it was a symbolic recognition that Pakeha cannot govern alone but that equity is the way forward: equity in gesture, in language, in cultural recognition.

❖ Chapter five – Interviews and Questionnaires: a dispassionate response

5.1 Discussion of questionnaires submitted, and practitioner interviews

When undertaking this project I was already firmly of the opinion that there is a place for and value in *The Tempest* as a bicultural performance model. To give balance to my thesis I decided to undertake three interviews, as well as invite cast, crew, audience members, and theatre practitioners to complete a questionnaire. In this way I hoped to uncover an unbiased and honest appraisal of the work on *The Tempest*, as well as discover other viewpoints, arguments, and concerns. In this chapter I will discuss the responses detailed in the questionnaire I designed (the full questionnaires can be found in Appendix B), as well as discuss the interviews I undertook with three theatre practitioners whose work has also encompassed bicultural re-imaginings of Shakespeare’s plays. The three theatre practitioners I interviewed were Robert Gilbert (of Aranui High School), Michelle Johansson (of Wesley College, and The Blackfriars Theatre Company), and Jim Moriarty (an actor and director of Maori descent). The full recordings of the interviews are on audio CD and are also in the Appendices.

Concerns of “tokenism”

I believe the cross-fertilisation of cultural stories & modes of expression effectively engages audiences of all cultures. When I see an ‘unusual’ expression (words, song, dance) in the otherwise familiar terrain of Shakespeare’s story, I am challenged to interpret that expression within the larger story... if I am from a Maori or Pacific culture, the familiar expressions of my culture within the frame of the Pakeha story gives me

*something to hang on to while I go about hearing & seeing the
larger story.*⁶⁶

So responded Joan in a questionnaire she completed for my thesis; the tone of her response was not uncommon to those who answered the questionnaire, but hers was not the only perspective. For example Dan, a teacher at the High School, expressed a contrary viewpoint:

*...while it is important to celebrate that bicultural nature of our
school, we must be careful that such inclusion does not
become tokenism and contributes something real and relevant
to the work, as well as to the wider school culture.*⁶⁷

The issue of “tokenism” was expressed by a few respondents who warned caution, both in the questionnaires, and also in the interviews I undertook. The concerns over tokenism I feel acutely, because as an Englishman in a foreign country, working in a cultural setting other than the one I grew up in, I am very conscious of avoiding any sense of ‘borrowing’ from another culture to give credibility or greater value to the work I undertake on a production, such as *The Tempest*. As all three of my interviewees variously expressed, the way to avoid tokenism is in the way the director honours the indigenous culture. To avoid what Christian Penney once expressed to me as cultural “dressing” of a production with the outward symbols of a culture.

⁶⁶ Joan, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

⁶⁷ Dan, an audience member, and teacher from the high school, present at a performance of *The Tempest*, as quoted from his questionnaire (see Appendix B)

Robert Gilbert expressed the opinion that avoiding dressing comes down to the “integrity” of the director in his ambition for the work, and this in turn was underpinned by “early conversations” with those who could give strong cultural guidance on what is appropriate to include and discount. Robert said that the director has to “keep asking the hard questions” such as “is it relevant” and does the director’s idea have “a place on the stage” rather than just being a “production gimmick” (Gilbert, CD one). Michelle Johansson echoed this sentiment by revealing her frustration at watching too many “white Calibans in pui-pui”. Such appropriation, devised to give students participating in Shakespeare competitions greater bicultural credibility, was seen by Johansson to be one of the most heinous theatrical crimes a director could undertake: “I’ve been disgusted by it” she declared. Unless there is extended “the obvious respect to that culture” then “it shouldn’t be done” (Johansson, CD one). Jim Moriarty though was more relaxed over the issue of the inclusion of Maori performative arts and icons in a non-Maori performance: “there’s got to be a place for all contributors” he stated at the very start of his interview and went on to latterly reveal a fear that “Maori (are) being made extinct!” If Maoritanga is to survive it has to become more flexible, more open to the contemporary modern world, and influences: “If we want Maori culture to survive, you have to open it up”. Moriarty alluded to an experience of seeing haka being fused with krump (a contemporary dance style), to great effect. He did add the proviso though that as the director you “have to be respectful” towards the culture (Moriarty, CD two).

Barney, a student who performed in the production, as well as being an audience member on his night off (there were two casts which alternated), articulated the arguments succinctly when he stated in his questionnaire that

I believe that before incorporating any aspects of a foreign culture into a play it is vital as a director to ensure you have a sound understanding of the aspects of that culture you want to incorporate. It is not enough to simply display cultural trademarks (such as haka, poi, Taiaha etc.) in a play. They have no power unless the meaning behind these concepts is clear. On this note Mr Brown was wise in seeking counsel from Aunty Bloss, one of the most knowledgeable woman in Kerikeri in this department and a woman who commands huge amounts of mana from the Maori community.⁶⁸

Why a successful avenue for cultural exploration?

The grouping of strong voices, was concerned with the general field of bicultural Shakespearean performances: why practitioners had undertaken such productions, and why these might be a successful avenue for cultural exploration, for both audience and cast.

I thought that the use of Maori iconography and the way you interpreted and produced the play to reflect New Zealand’s past, made Shakespeare a little bit easier to relate to... made it clearer to the audience the cultural difference between the

⁶⁸ Barney, a cast member and audience member, present at a performance of *The Tempest*, as quoted from his questionnaire (see Appendix B)

characters... the use of these New Zealand icons, was not only an intelligent way of relating the play to New Zealand’s past, but also a decision that made it easier for those who can’t usually follow Shakespeare’s plays, to be able to follow the story...⁶⁹

The comments of audience member Helen quoted above are reflected in the voices of my three interviewees. For Robert Gilbert his ambition as the director and teacher was to make Shakespeare “relevant” to his students, “finding something for Maori and Pacifica” who possess “low literacy levels” but also possess a “strong cultural identification”. For his students, bicultural expressions through a Shakespeare play “got them engaged... got them excited... turned them on to Shakespeare” (Gilbert, CD one). Michelle Johansson expressed similar sentiments saying that her rationale in creating bicultural performance using Shakespeare was to speak to, and about, her students: “my whole aim was to bring him here... (into) a frame they understood”. Shakespeare’s plays should be made to reflect the students and “who they are, and where they come from”. “My whole thing was to reach south Auckland youth” (Johansson, CD one). Jim Moriarty drew comparisons between the Marae, the Maori meetinghouse and the theatre. The Marae is the ancestral house, containing photographs, images, and art detailing the ancestors of an iwi. These stretch back to those that first came to Aotearoa from Hawaiki, over one thousand years ago. In regards of theatre Jim expressed the opinion that “the Globe (theatre on London’s south bank) is the Marae”, and

⁶⁹ Helen, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

that this building is English theatre’s “Ancestral house”, and within its walls are the ghosts of the ancestors, speaking through Shakespeare to the present. To his mind these shared cultural icons facilitate a strong bond between Maori and Shakespeare, as both speak profoundly to our shared humanity and shared ambitions and fears. For Moriarty it is therefore quite natural that there is a positive and continuous interplay between Shakespeare and Maori performative arts (Moriarty, CD two).

The Power of Icon

In regards of specific examples of using Maori performative arts and iconography within a production, Robert Gilbert was the interviewee who spoke most comprehensively. His working practice mirrored my own motivations and ambition, leading to some success as expressed in the responses of audience members quoted below. For these audience members experiencing the referencing of Maori performative arts in the context of a Shakespeare play was a positive one:

Loved it. Made me feel at home and was crafted to suit the audience...⁷⁰

It made the play more relevant to the audience and to the players.⁷¹

As detailed previously, Robert Gilbert from Aranui High School in Christchurch, is driven in his work to find something “relevant” for his students (a large proportion of whom are Maori), when performing Shakespeare. He, like myself, has used Maori

⁷⁰ Kate, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

⁷¹ Sam, a cast member and an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

iconography and performative arts within a production to enable the audience to better access the play, and to underline the play's pertinence to the present time; and more importantly to allow the student actors to engage with the play on their own cultural terms. Shakespeare, as Jim Moriarty declared to me, is “Timeless, universal, transferable” as well as being a “brilliant bastard!” Robert's ambition shares his sentiment, as he explores ways of “opening the door to Shakespeare”, and he expressed the view that, although not the only option, referencing a Maori icon can enhance meaning for a cast and audience alike. In a previous production of *Hamlet* Robert encouraged the use of a taiaha, rather than a sword, for when Hamlet “stands behind Claudius” who is praying for forgiveness, and “the customary suits of solemn black” that Hamlet might normally wear was replaced by a Maori “black feather cloak”. Both substitutions have profound meaning for Maori and Pakeha, in relation to New Zealand history. All the while though Robert is “pretty careful” and has friends he defers to who possess greater cultural knowledge and understanding, and who give him such advice so that he is not seen to be “trampling my white middle class values over a proud and distinct culture”. The bottom line is “to consult; just check before you bowl on in”. Robert spoke with pride about his next production, a bicultural reworking of *A Midsummer Night's Dream*. In this production Robert explained that “the young woman who is playing Titania” possesses “a family moko, and she has asked her grandmother if it's ok to use it (on stage), and they in fact said that it was an honour, and we'll be using that moko” which not only adds “something meaningful to the actress but fulfils the concept that we have for the production”.

In *The Tempest* last June I also used a moko for the character of Caliban, in similar circumstances to Gilbert. My cultural advisors suggested the use of a moko that detailed the whakapapa of Ngapuhi, the regional iwi, because it not only enabled meaning to be discerned by an audience but moreover it rooted the production in an authentic context, especially for a Maori cast and audience. Furthermore, executing this idea within a Shakespearean play, rather than a contemporary one, was doubly exciting, and doubly powerful I believe, because both the moko and the play are hundreds of years old. The icon and the play representing a living history, standing sentinel to those who once wore the moko as well as to all the productions that have gone before.

Gilbert's work with his students had become successful enough now for students to propose to him Maori icons and symbols they would like to wear in a production. For example “pounamu... (also called) greenstone” is something his “actors are really keen to wear... maybe its one of their father's or grandfather's because they are gifted and they have meaning, and they have usually been presented for some great achievement”. “...to wear those on behalf of their forefathers... is seen as an honour” an honour which to my mind generates an exciting and authentic “...conversation between past and present”, (Gilbert, CD one).

Concerns for the endeavour

The interviews and questionnaires though did reveal a note of caution, a warning as to the potential negative impact of the work that myself, and other theatre practitioners, were undertaking.

Christian Penney from Toi Whakaari, who also works as a freelance theatre director, raised two very valid points in relation to bicultural reworkings of Shakespeare:

I think these sorts of settings work however the overt nature of this sort of endeavour to some degree lessens the potential impact of the text I would imagine.⁷²

You may have used the outward symbols of Maori arts. My question is to what degree the thinking and development of these was integrated within a Maori framework.⁷³

The problem with a concept is that it can often minimise the creative-imaginative space for an audience member, who rather than being allowed to engage on their own terms, has a set of specific and rigid guidelines handed out to them at the start of the performance. This I must concede is a weakness in my production, but in my defence say that the specific nature of the endeavour, and its success (as expressed through audience reaction in the questionnaires) I feel justifies the concept.

Another thought was expressed by Olivia, a cast and audience member, who stated that

...I do not see that there is anything in particular about Shakespeare's plays that make them a good vehicle in general, I am sure that there are other non-Shakespeare plays

⁷² Christian Penney, a theatre practitioner, as quoted from his questionnaire (see Appendix B)

⁷³ *ibid* (see Appendix B)

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*that could be used to equal success in conveying New
Zealand’s bicultural aspirations.*⁷⁴

This comment is quite fair and there are many plays written in the last twenty years that speak articulately, and with a contemporary voice, to the issue of biculturalism. My ambition though was driven not only by the need to theatrically express my thoughts on the bicultural issue, but also to create a space where an enthusiastic large company of actors can all have a chance to play. Furthermore, most contemporary plays, written by Maori and Pakeha playwrights, are defined by the current theatrical economic climate. This means that their casts are small: *Purapurawhetu* for example has a cast of five; *Woman Far Walking* a cast of two; *Waiora* eight.

Further to this was my desire to use an icon of the former colonial power (Shakespeare) to make a comment on colonialism and post-colonialism. Another well articulated concern was from Faye, an audience member, who wrote in her questionnaire:

*... I also think that we are not necessarily helping NZ grow by encouraging the different identities of Maori and Pakeha... I think that we would be better using Shakespeare as a vehicle to concentrate on the issues that affect all students... I believe the way forward is to develop the Kiwi culture, which should incorporate both Maori and Pakeha traditions without separating them into two groups.*⁷⁵

⁷⁴ Olivia, an audience member, as quoted from her questionnaire (see Appendix B)

⁷⁵ Faye, *ibid* (see Appendix B)

I concur, but there is such a disparity in the representation of the two cultures, Maori and Pakeha in Aotearoa New Zealand, that a new equity has to be facilitated. Drawing attention to the specific nature of Maori culture as best one can, reflecting its pride and nobility, its rich vitality and variety can only aid in the accommodations that need to be made if the two cultures are to successfully coexist. As Jim Moriarty passionately articulated

In terms of all the negative social statistics Maori occupy an incredibly high, you know, position... This doesn't make sense; the disparities are huge... (Maori make up) 60% of the current inmate population in New Zealand prisons and we only make up 14% of the population, and you keep going... is there something wrong with us, are we dumb, what is it? There's layers upon layers of... all systems and structures... run over from that Eurocentric... policies... right through to the police.⁷⁶

Te Kotahitanga and Maori achievement

My final section is concerned with the effectiveness of using bicultural productions of Shakespeare as an aid to teaching and learning, as initially discussed in Chapter Three, 3.2 Maori and school culture: Te Kotahitanga and Tikanga Maori. The responses found in the questionnaires were overwhelmingly positive:

I saw Maori actors and audience members alike, stand taller with the recognition.⁷⁷

⁷⁶ Jim Moriarty, quoted from an interview from March 26th, 2009

⁷⁷ Kate, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

The Tempest in the “third space”:
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*I loved it and thought it a brilliant way to bring Maori students
into the world of Shakespeare.*⁷⁸

*After seeing Te Riwhi Morunga playing Caliban I was deeply
moved. His presence and power on stage conveyed a
manifestation of how valid bicultural interpretations of
Shakespeare’s plays really are.*⁷⁹

As Joan, a principal of a school in Auckland wrote in her questionnaire

*One of the key platforms of Te Kotahitanga is engagement of
Maori students in their learning and this is inextricably linked to
relevance. If students can see in Shakespeare a relevance to
their lives, to their culture, and have a desire to study and
perform Shakespeare then their learning is enriched by the
process.*⁸⁰

Robert Gilbert expressed how work in drama can impact positively on student achievement as an “affirmation in their culture...the students that I have worked with... feel that the status of their Maori-ness has been raised by having it included and honoured in a Shakespearian production”. Such work is designed to reflect and show respect to the culture of that student. In turn this will hopefully facilitate greater student achievement, which in turn leads to a positive response from peers and mentors, which is success, success that might be recognised at a competition where they are “acknowledged by... the judges, who are the people who...

⁷⁸ Faye, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

⁷⁹ Manu, *ibid* (see Appendix B)

⁸⁰ Joan, a school principal, as quoted from her questionnaire (see Appendix B)

maybe have Shakespeare kind of locked up for themselves to a degree” (Gilbert, CD one).

In conclusion (and with much relief) I can reveal that the vast majority of the comments from respondent's to the questionnaire and from the practitioners I interviewed, were positively in favour of bicultural explorations of Shakespeare's work. Sam, an audience member summed it up best when she wrote in her questionnaire that she thought

...that the Maori cultural influence was incorporated very well... It made the play more relevant... it really increased the enjoyment from my point of view. Anyone who says that Shakespeare should stay traditional really needs to let go. Theatre grows with the times.⁸¹

And that we need to

...create a future for New Zealand without the racial divisions present in today's society, we need to become one race: New Zealanders, and this can be aided by the depiction of New Zealand's history in a way that everyone can relate to and enjoy.⁸²

⁸¹ Sam, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

⁸² *ibid*, (see Appendix B)

❖ Chapter six – Conclusion:

6.1 So, is there a place and value for Shakespeare’s play in “The Third Space”?

The journey of this thesis has been for me a stimulating, rewarding and surprising one; but can I evaluate whether there is a place and value for Shakespeare’s play in Aotearoa New Zealand? To me it is a clear ‘yes’, underlined by strong evidence, from research, to audience reactions, to responses by students, via the activity of a few like-minded peers.

Firstly the Place

My ambitions for *The Tempest* found an ally in the writings of Michael Neill who wrote

*The business of New Zealand Shakespeare... is not merely to give the plays a local accent but to realize their inescapably local dimension... this means effecting the kinds of cultural translation necessary to remove (the play) from the pieties of the ‘universal’ stage... and to place them in the historically charged arena...*⁸³

The idea of an “arena” excites me, as it speaks not only of the theatre arena but also the arena as a place of confrontation. My ambition was in part to confront, to question current cultural equity. As Jim Moriarty put it, a theatre maker’s role is to “Motivate change, question apathy, challenge indifference”.⁸⁴ Using

⁸³ M. Neill: *Shakespeare Upside Down: World and Stage*, Otago Studies in English 6, Dunedin: University of Otago, 1998, p. 149

⁸⁴ As expressed in a phone interview with Jim Moriarty, Thursday 26th March 2009 (Appendix B)

Shakespeare’s play as a model for bicultural performance was my attempt to fulfil this idea.

The manner in which I attempted to build *The Tempest*, encompassing two cultures and merging them to create something that speaks of the third space, can be seen as an example of what Christopher Balme calls “syncretic theatre”, which is “...a process of cultural exchange based on mutual respect and sympathy” (Balme, p. 272).

*Syncretic theatre is one of the most effective means to decolonise the stage, because it utilizes the performance forms of both the European and indigenous cultures in a creative recombination of their respective elements, without slavish adherence to one tradition or the other.*⁸⁵

For me both these authors and quotes reflect the fact that there is, clearly a ‘place’.

Secondly the Value

For me this is reflected in the quotes of the theatre makers I interviewed, and those that took time to complete a questionnaire. As Robert Gilbert said in his interview, for his students “it got them engaged... got them excited... for the participants it broke down barriers... it was an affirmation of their culture (and) its status”, (Gilbert, CD one). Kate, an audience member, reflected that for students of both cultures, *The Tempest*

⁸⁵ Christopher B. Balme, *Decolonizing The Stage: Theatrical Syncretism and Post-Colonial Drama*, Oxford, Clarendon Press, 1999, p. 2

at KKHS was a fine example of honouring the differing world

views. And of giving the opportunity for expanding those world

views, by understanding that of another.⁸⁶

The value is not only felt for me in the quality of the responses but in the fact that so many people were keen to complete a questionnaire. When I phoned a parent to ask if they might give permission for their child to complete one, the response of ‘if I could also do one, too’ was often heard.

The future

As I reflect upon the place and value of Shakespeare's play, I realise that I have not considered the future, a future that announced itself as I was writing up my thesis.

In March I read in *The Education Weekly* the proud claim by an academic (Professor Wally Penetito from Victoria University), that biculturalism is today a “reality rather than a goal”⁸⁷, and that all New Zealanders are now “able to walk confidently and knowingly in the two... founding cultures of the nation... biculturalism is... real, and it is happening everywhere”. However, less than one week later the managers at The Warehouse in Thorndon (a town in our capital city Wellington) declared to staff that the only language to be allowed on the shop floor was English. Less than a week later, at Wellington's Mana Coach Services, managers made a similar declaration: an “English only!”⁸⁸ policy, at all times, even in the break room. These two incidents underline that although ‘yes’, there is a place and value, there is much to be done as such work is fighting against an

⁸⁶ Kate, an audience member present at a performance of *The Tempest*, as quoted from her questionnaire (see Appendix B)

⁸⁷ As quoted in *The Education Weekly*, Vol. 20, Monday 30th March 2009

⁸⁸ As quoted in the *New Zealand Herald*, April 17th 2009

external reality. As Christian Penney stated in his questionnaire, “it’s a very big area we are only just coming to grips with.”⁸⁹ But I believe there is a place and value for experiments such as mine, and that they can have a positive affect, in however small (or maybe large) a way. There is still space for more work to be undertaken, in other contexts and at other times, but I am confident that Shakespeare’s plays are a good model to express the ambitions I have outlined in this thesis.

In this battle it is probable that Shakespeare will once more prove himself a useful tool. This is a fact he foresaw when he had Cassius state the following in *Julius Caesar*:

How many ages hence

Shall this our lofty scene be acted over

*In states unborn and accents yet unknown.*⁹⁰

The future state that I hope for is one of cultural equity; the accent truly bicultural in expression.

⁸⁹ Christian Penney, as detailed in his questionnaire (Appendix B)

⁹⁰ W. Shakespeare, *Julius Caesar*, Methuen, 1998, London, III/i lines 111-113

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Nau i whatu te kakahu, he taniko taku.

Yours is the useful work, mine ornamental.

❖ **Appendices**

- A) Glossary of Maori words and terms
- B) Questionnaires completed by cast, crew, teachers, audience members, and theatre professionals
- C) Audio CD One:
 - Interview with David Gilbert, Drama Teacher
 - Interview with Michelle Johansson, Drama Teacher & Theatre Director
- D) Audio CD Two:
 - Interview with Jim Moriarty, Actor & Theatre Director
- E) DVD of *The Tempest*

Appendix A Glossary of Maori words and terms

Aotearoa – Maori noun and adjective for the islands of New Zealand; the land of the long white cloud

Arikitanga – chieftainship; supreme power or status in the Maori world

Hapu – small sub set of the iwi; smaller tribal (iwi) unit

Hui – a formal gathering at a Marae, governed by protocol

Karakia – prayers; incantations

Mana – power; prestige; authority; control; influence. It is can also be defined as honour. The context that the word is expressed in will define its purpose

Manuhiri – newcomer; outsider; guest; term used for the visitor to the Marae

Manawhenua – the customary authority exercised by an iwi or hapu in an identified area

Manatangata – power derived from the recognition that you are part of a greater grouping of people

Maoritanga – Maori culture

Marae – is the sacred open meeting area, generally situated in front of the whare runanga: the communal meeting house; it is the basis of traditional Maori community life in which official functions take place: celebrations, weddings, christenings, tribal reunions, tangi

Moko – facial tattoo detailing Whakapapa or genealogy

Pakeha – foreigner; white New Zealander

Pare Kawakawa – a plaited wreath of leaves worn on the head as a sign of mourning at a Maori funeral service (tangi)

Powhiri – a welcome ceremony for visitors to a Marae, at the start of a hui

Poroporoaki – the farewell instructions to those leaving, or to the departing dead

Pui-Pui – a short flax, or beaded skirt, worn by a Maori warrior

Rangatira – the leader of an iwi

Rangatiratanga – denotes absolute sovereignty - the power of Maori to make and enforce laws in Aotearoa New Zealand

Taiaha – Maori warrior's spear-like weapon; also used ceremonially

Tangata Whenua – people of the land; hosts; indigenous people of New Zealand

Tangi – Maori funeral practice; the ritual lasts three days

Taonga – treasured; prized; valuable; often an object handed down from generation to generation

Tapu – sacred; set apart

Te Kotahitanga – togetherness; inclusion

Te Reo Maori – the Maori language

Tikanga Maori – the Maori way of doing things; the day-to-day cultural activity of Maori

Tino Rangatiratanga – a word coined by Pakeha to describe Maori power and status. Maori prefer Arikitunga

Tipuna – respected ancestor

Waiata – song; one of the principle methods of teaching and learning in the Maori world, especially where it relates to Maori myths and legends

Wehi – fear; awe; respect; relates to one person's power and influence over another

Whaea – aunty; expressed to someone who in authority (in a nurturing context) as a sign of respect and endearment

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Whakapapa – genealogy; family tree

Whanau – extended family

Appendix B Questionnaires completed by cast, creatives, teachers, audience members, and theatre professionals

Christian Penney (theatre director)

-
1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

I spoke with Nick about his production.

-
2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

He is our contemporary. A living voice from thru which we can re-see the present

-
3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

I'm not so clear about this. I think these sorts of settings work however the overt nature of this sort of endeavour to some degree lessens the potential impact of the text I would imagine.

-
4. My version of *The Tempest* consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. If you viewed these in the context of a Shakespeare play what would be your reaction? (Please detail below.)

These questions are all contextual. You may have used the outward symbols of Maori arts. My question is to what degree the thinking and development of these was integrated within a Maori framework. This has always been the weakness' in my own process in this regard.

-
5. Do you believe that when Shakespeare is taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

I'm not sure I understand the question – but all readings should be explored in a classroom

-
6. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

Not necessarily.

-
7. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

It's a very big area we are only just coming to grips with. It depends a lot on what you are

exploring with the production and particularly the context and audience you are performing for.

Joan Honeyfield (audience member)

-
1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession: **Audience (& The Centre's producer of the later production, *Much Ado About Nothing*)**

 2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.) **I regard Shakespeare's themes, plots, characters, and humour – all of it – as timeless & without cultural boundaries. I suspect Carl Jung would have described his work as a creative compilation of archetypes – messages & meanings that are recognised by all. The particular challenge is language – both the use of English words & more importantly perhaps, archaic phrasing. Additionally, historical context is often important particularly in the interpretation of his 'political' themes.**

 3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.) **Yes – because of the timelessness & universality of the characters & plots. In fact, it is precisely the “gee!” experience of recognising a character or a situation that is, I think, the core link. But, then the fun begins: now there is the merriment & artistry of describing a setting, narrating a situation, enlivening a character with words. So, a ‘translator’ must follow 2 development pathways: eliciting the recognition of the story & helping in the understanding of the language. In NZ's bi-cultural world, Shakespeare represents a powerfully engaging set of English (Pakeha) stories that can be shared in exchange for equally vivid Maori & Pacific stories. Our stories, the values & concerns they convey, & their commonalities help us to understand each other.**

 4. My version of *The Tempest* consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. If you viewed these in the context of a Shakespeare play what would be your reaction? (Please detail below.) **I believe the cross-fertilisation of cultural stories & modes of expression effectively engages audiences of all cultures. When I see an ‘unusual’ expression (words, song, dance) in the otherwise familiar terrain of Shakespeare's story, I am challenged to interpret that expression within the larger story. With the ‘aha’ of recognition that the parts do fit together, I will have crafted a common bridge in my own understanding. Further, if I am from a Maori or Pacific culture, the familiar expressions of my culture within the frame of the Pakeha story gives me something to hang on to while I go about hearing & seeing the larger story.**

 5. Do you believe that when Shakespeare is taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.) **As someone who is very comfortable with the work of Carl Jung & Joseph Campbell (comparative mythology. See http://en.wikipedia.org/wiki/The_Hero_with_a_Thousand_Faces) I think bi-cultural interpretations are natural, powerful & exactly to the point of Shakespeare's timeless value.**

 6. Would you as a theatre goer like to see more Shakespearian productions that
-

emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.) **Yes – but I'm relying on you to identify those rich opportunities.**

7. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.) **Egad! Haven't I rabbited on enough already?**
-

Katie Montgomerie (actor)

-
1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

Although I was not involved with either creating the Tempest or seeing the show in as an audience member, I am a theatre and screen practitioner currently studying at Unitec's school of performing and screen arts. I also was once a student of Nick Brown and have performed in two Shakespearen plays under his direction.

2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

*I believe that Shakespeare can be interpreted in many different ways as his themes are essentially universal. Yes I do see that Shakespeare can be interpreted as an example of New Zealand's colonial past and contemporary as many of his plays include the confrontation of two separate groups of people, such as the Montagues and Capulets in *Romeo and Juliet*. This could be interpreted as two separate racial groups, and, if we set the play in Contemporary or Colonial NZ it could illustrate the differences between Maori and Pakeha and how love can overcome the boundaries of separate cultures, such as it has done in New Zealand.*

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

I believe that theatre could be a tool to bring to our attention that these rifts need to be healed through different mediums such as tolerance and forgiveness and in some cases compensation, however, people who feel they have been wronged probably wouldn't feel that theatre could fully fix the problem although it would make them feel supported and just in their cause. Theatre is a powerful medium for the soul but whether it will reach to the proper authorities to right these actions is another issue.

4. My version of *The Tempest* consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. If you viewed these in the context of a Shakespeare play what would be your reaction? (Please detail below.)

As I am a New Zealander and familiar with these icons, I would understand the context and meaning so I would maybe be a little surprised but would quickly understand and

enjoy the fact that Shakespeare's works have been interpreted in a new and interesting way. However I believe that if the play was travelling over seas, that there would be mixed reactions from audiences as they would not understand the iconography and, if they are purists, may not appreciate that the setting and meaning of Shakespeare's plays have been altered

5. Do you believe that when Shakespeare is taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

Yes I believe that this would be a good idea in New Zealand schools as it would make Shakespeare more accessible to students and could make the subject seem more related to them. I personally found that the problem was in my own English class experiences was that the students could not relate to why Shakespeare could possibly be important to them, outside of the fact that they had to pass an exam.

6. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

I, as a theatre goer would find it very refreshing to see Shakespeare performed in a Bi-cultural, New Zealand context as it would definitely make a change from the purist interpretations that are still so common. A play that I would particularly enjoy performed in this context is Romeo and Juliet. This play would be particularly effective if it was performed in a setting of colonial NZ, when the racial groups of Maori and European were still quite separate. The conflict between the Montagues and Capulets could symbolise the conflict between Maori and European or even between two warring Maori tribes.

7. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

Only good luck with your thesis and I hope I have been of some use to you ☺

Susie Dumbreck (actor)

1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

Initially trained in voice, specialising in musical theatre. Spent 8 years working in theatre profession as a stage performer in musicals, whilst teaching singing/musical theatre performance at UK A-level, Btec, HND, BA level.

Currently work in Scotland, run a small theatre company and coach musical theatre at MA level.

2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)
-

Possibly both. Themes in Shakespeare are broad ranging and could relate to colonial past and contemporary future..

Ideology is a strong theme in Shakespeare and those who began the colonisation of New Zealand had to have had a certain ideology. It seems also from the history of New Zealand that I am aware – missionaries relations with natives and the fine balance of power through arms sales and trade – it seems that there was a history of corruption, ambition, temptation, suppression and power in the development of that colony. An illusion of temperance through the missionaries preaching, but a mistreatment of natives. So within Shakespeare these themes arise in plays such as Hamlet, Henry V, The Tempest, Macbeth.

Unfortunately many of the same themes crop up in contemporary culture, where there is still prejudice, corruption, ambition – just look at the economy crash! The Merchant of Venice – anyone?? Nowadays it's not the “jewish” aspect that is shocking but the “moneylender” aspect!

-
3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Certain of Shakespeare's plays could work with these aspirations firmly rooted in the text. Julius Caesar, Othello, even Richard III and even Midsummer Night's Dream and Much Ado. All allow for an exploration of race, culture, power and how “differences” can cause issues. What is reality? How do we perceive people based on appearance or action?

-
4. My version of *The Tempest* consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. If you viewed these in the context of a Shakespeare play what would be your reaction? (Please detail below.)

The Tempest in itself is a play where many of the characters are washed up on an island and where they come in contact with the natives and colonists who have preceded them. This play could be said to mirror the beginnings of colonisation of New Zealand (island) and it's native culture (Maori) thus I would be very fascinated to see the use of this type of culture portrayed within the piece. I'd be interested particularly in how the character of “Caliban” is developed. He being the closest embodiment of “native” in the piece.

-
5. Do you believe that when Shakespeare is taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

There is no reason why not. From my perspective, Shakespeare possibly portrays many of the cultural differences in a not so positive light, so there is prejudice towards many of the characters that are not of white/european/Christian background. I think it would get the students thinking on many levels and give an understanding of how far back issues with prejudice, ambition, power etc go in many cultures.

-
6. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would
-

you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

I'd be very interested in seeing something like the *Tempest* done where you had a full Maori cast and the “natives” are played by those of European origin (maybe the island should be the UK!!) Turn the prejudice on it's head a bit.

7. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

Only that by trying to think about this questionnaire, that I realise I need to read more Shakespeare in order to truly understand myself how our own society and culture fits with the themes. Particularly in the non tragedy/history plays

Kate McDonald-Lurch (audience member)

1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

I was in the audience as parent of a performer. My son performed as Trinculo.

2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

I view Shakespeare as an example of my mixed historically British and NZ cultural connections. This is largely as I remember my older sisters learning it verbatim at Sacred Heart College and any attempt at personalising (either to the modern or local historical culture) was frowned upon then. The pure delivery was upheld as best, so as not to lose anything in the translation or dishonour the Great Bard.

So NZ is a society whose culture is still permeated by the culture of the British colonists. We are also influenced by resistance to that colonisation. As Liam suggested, each director and performer adds their own flavour to the performance these days and this leaching in of more modern personal tastes, has naturally resulted in a more local cultural fit.

But overall I believe Shakespeare's plays hold a kernel of human natural behaviour, so cleverly crafted and crafty, that the stories can translate into any history of a culture or be successful in a contemporary interpretation.

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Yes. There is a particularly good fit in terms of the psycho/spiritual interplay that Shakespeare is so fond of exposing.

British colonial culture tends to still emphasise a protestant or Calvinistic world view and Maori culture a uniquely naturist, all encompassing spirituality, which is integrated into

daily life. Shakespeare has produced some plays which very well lend themselves to demonstrating, how these different world views can co-exist in a community. The interpretation of the *Tempest* that I witnessed at KKHS was a fine example of honouring the differing world views. And of giving the opportunity for expanding of those world views, by understanding that of another.

-
4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme, which is trying to raise Maori achievement in schools? (Please explain reasons for your answer.)

Yes. I agree with Liam that they have many parts which have a range of different personalities. My personal view (as I must admit a relatively naïve Pakeha) is that Maori culture has some strong roots, which understand the many aspects of life, including and requiring the harsh, warfare like aspects.

Some westernised playwrights neglect those aspects and prefer to focus on small, easily understood matters... but not Shakespeare. He shows a blood thirsty and gruesome aspect of life, combined with hero's journeys, good intentions, evil but human characters, all spiritually integrated and influenced.

Performing or viewing these is great for young frustrated people of any culture but may be particularly helpful to Maori Youth with a strong cultural background, that may not fit into other academic challenges.

When these young people gain an understanding or act it well, it is also an opportunity to gain respect in relation to something which is so well renowned and respected globally. Global connection is important.

-
5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

Loved it. Made me feel at home and it was crafted to suit the audience. It allowed the delivery of a play that can be difficult to understand, to be much more accessible. It felt real.

-
6. Do you believe that when Shakespeare's plays are taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

I disagree with Liam on this. He says No but I say both should be taught. It depends on the level and abilities of the students. I feel teaching a purist version may not always be well understood and if using a more locally influenced version is, then I'm all for it.

-
7. If as a student you have experienced a bicultural reading(s) of a Shakespeare play in class, how did this manifest itself? (Please detail below.)

N/A

-
8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a
-

production of that play emphasise? (Please detail below.)

I would like to see the Merchant of Venice. I studied it myself at school and it was taught in a dry lifeless and laborious fashion. It is however a marvellous play for emphasising different viewpoints. As is Romeo and Juliet. I don't believe the familiarity of these plays means they should be shunned. Doing things which relate to a history that is shared with your parents, siblings or peers can be very good at settling troubled kids and creating a feeling of historical connection.

9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

Barney Olson (cast member and audience member)

-
1. Please explain either your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

I was a cast member in Kerikeri High's school production of *The Tempest*, of which Mr Brown was the director. I rehearsed for around two school terms, two or more days a week.

-
2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

I see Shakespeare as both. I think the ideas, emotions and themes he deals with in his plays were relevant in the past but are just as relevant today. While the language has become outdated for many New Zealanders, the content of his plays will never do so. Shakespeare's work is a hugely significant part of European culture and reflects our past, but the fact that we as a nation still get so much enjoyment from his plays shows it is also an example of our contemporary.

-
3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

I definitely think Shakespeare can be a powerful tool for the Te Kotahitanga project to use in raising the achievement of Maori in schools. When Maori aspects are incorporated into plays (as in question 2) many Maori students will be encouraged to become a part of the performance. While rehearsing and preparing to perform a Shakespearean play these students are unconsciously improving their understanding of English, of people, and of how to work together in a team. These are all vital skills to be equipped with before leaving school.

All students involved in a production of Shakespeare will have a work ethic installed in them also, as to perform any play successfully takes much hard work

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4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme, which is trying to raise Maori achievement in schools? (Please explain reasons for your answer.)

I definitely think Shakespeare can be a powerful tool for the Te Kotahitanga project to use in

raising the achievement of Maori in schools. When Maori aspects are incorporated into plays (as in question 2) many Maori students will be encouraged to become a part of the performance. While rehearsing and preparing to perform a Shakespearean play these students are unconsciously improving their understanding of English, of people, and of how to work together in a team. These are all vital skills to be equipped with before leaving school.

All students involved in a production of Shakespeare will have a work ethic installed in them also, as to perform any play successfully takes much hard work.

5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

I thought on the whole that the incorporation of Maori culture into the *Tempest* was both very effective to be viewed by the audience, (I was in the audience one night when not performing) and very rewarding for all involved. The aspects of Maori culture that were included fitted particularly well with *The Tempest* and greatly increased the experience for audience members. However I believe that before incorporating any aspects of a foreign culture into a play it is vital as a director to ensure you have a sound understanding of the aspects of that culture you want to incorporate. It is not enough to simply display cultural trademarks (such as haka, poi, Taiaha ect) in a play. They have no power unless the meaning behind these concepts is clear. On this note Mr Brown was wise in seeking counsel from Auntie Bloss, one of the most knowledgeable woman in Kerikeri in this department and a woman who commands huge amounts of mana from the Maori community. One example of this was a good friend of mine who is Maori and saw the show with me when I wasn't in it. She said that in the final scene where a haka is performed as Prospero dies, a haka probably wasn't the correct thing to do. Her opinion was that a haka is a welcome or a challenge for someone to accept. Not something to be done when someone is dying. She said Maori don't usually perform haka at a tangi. However on the whole I found the combination of the two cultures to be hugely effective.

6. Do you believe that when Shakespeare's plays are taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

No I probably don't. I think that Shakespeare is a huge part of European culture and should be taught as such in class. Just like Maori would most likely be offended if Europeans changed the haka, I think Shakespeare is best taught the traditional way in class. It is something for everyone to appreciate but is hugely important to European culture and should be taught this way at first. In a theatre, the situation is different and a director may choose to add biculturalism to Shakespeare to great effect. I think it is important first though to understand Shakespeare's plays the way Shakespeare intended them.

7. If as a student you have experienced a bicultural reading(s) of a Shakespeare play in class, how did this manifest itself? (Please detail below.)

I can't recall a time where this has happened??

8. Would you as a theatre goer like to see more Shakespearean productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)
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Heck yes I would!! I think what was done with the *Tempest* was very, very powerful and should be followed suit by many directors. I think a *Romeo and Juliet* would be very interesting but instead of two warring families you could have two "warring" cultures. The possibilities for this could be very exciting. *Macbeth* could be explored with the emphasis being placed on the deeply spiritual side to Maori culture. The spiritual side to *Macbeth* could be linked with Maori culture very effectively. Finally *Titus Andronicus* could be an effective way to explore the Maori idea of *utu*, or challenge and response. There are vast possibilities to consider

9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)
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Bryn Van Vliet (cast member and audience member)

1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

I (Bryn van Vliet) performed the role of "Stephano" in mr Nick Browns 2008 production of "The Tempest". I was a cast member of the production and i also watched the show.

2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

To me, Shakespeares work can be seen as New Zealands colonial past and also as our contemporary. I give this answer because how shakespeare wrote and structured his plays and sonnets give many meanings. The plots, exerpts and aspects of his work apply to many of things we face every day such as, love, death, confusion, and shakespeare defines this with much more complexity and depth. Because plays written by Shakespeare are set in the 1500's - 1600's, this is the closer era of time that represents New Zealands colonial past. Clothes, speech and political status are closer to those of Shankespeares era. New Zealands contempary past definitley has aspects of shakespeare embedded within it, like: In Kerikeri highschoools production of " A midsummer nights dream ", Oberon and puck were dressed in traditional maori clothes, the same with Titania and her fairies. But overally, I see Shakespeare as an example of New Zealands colonial history.

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Yes. Because shakespeare's characters in his plays contrast from one to the other. From wizards = Prospero, " The Tempest " to the weyward sisters in " Macbeth ". Shakespeare uses many different styles and forms of characters to represent his plays in the most effective way possible. New Zealand has a beautifull bicultural status. Shakespeares plays share rise and fall of good and bad, This is the same New Zealands bicultural aspirations.

4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's "Te Kotahitanga" programme, which is trying to raise Maori achievement in schools? (Please explain reasons for your answer.)
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Yes. Because it gives maori students an opportunity to explore the beauty of shakespeare's work. To be engulfed in the rhythmic poetry of his writing, to therefore enhance one's view of ordinary things.

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5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

I felt these attributes gave an abstract and effective way of representing this Shakespeare play. By incorporating these Maori iconography and rituals, Kerikeri high schools production of this show became unique and gave a different perspective on the plot and characters of this play.

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6. Do you believe that when Shakespeare's plays are taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

I believe that if Shakespeare plays are taught in an English class, different perspectives and bicultural viewpoints should be taught also. Because, in order to fully grasp the meaning of Shakespeare's writing, abstract and different takes on the story should be conjured, to appeal to different students. And therefore, enhance the understanding of Shakespeare's writing.

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7. If as a student you have experienced a bicultural reading(s) of a Shakespeare play in class, how did this manifest itself? (Please detail below.)

N/A

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8. Would you as a theatre goer like to see more Shakespearean productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

I would definitely like to see more Shakespeare productions represented in our unique New Zealand-bicultural identity. Some plays I suggest would be; Richard III, Hamlet and Romeo and Juliet.. I think Hamlet is a brilliant play to emphasise New Zealand's cultural identity, this is because, in the scene where Hamlet's father's ghost appears to Hamlet and tells him of how he was murdered, the ghost figure in this coincides with Maori spirituality. The idea of afterlife is portrayed boldly in this play. I think Romeo and Juliet would also be a good one to perform with the emphasis of New Zealand's bicultural identity because, Romeo and Juliet is a fabulous love story of man and woman, and I think there is Maori myths of things like this. These three Shakespeare plays (Richard III, Hamlet and Romeo and Juliet) would be a perfect representation of New Zealand's bicultural identity.

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9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

Shakespeare plays can be performed in many different ways to portray many different cultural identities.

Helen Christie (audience member)

1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

Cast Member, played the part of Antonio.

2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

I believe that Shakespeare can be seen as an example of both our colonial past and as our contemporary. I think that many of Shakespeare's plays can be interpreted in a way that reflects New Zealand's Colonial Past and its Contemporary. As seen in “The Tempest” the coming of a foreigner, Prospero, to the island and usurping the power of the native, Caliban, can represent the coming of the British and their assertion of power over the native New Zealand Maori. Also, in many of Shakespeare's plays, diverse and often very different characters come together in the bid to achieve the same outcome, another example of a representation of the people of New Zealand, of many cultures, who work together.

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

I think that interpreted the right way, Shakespeare's plays can certainly be appropriate and successful vehicle for New Zealand's Bicultural aspirations. New Zealand is a predominantly bicultural society, with European and New Zealand Maori. These two cultures, despite previous grievances, have come together to help all the people of New Zealand and make the country a better place, Thus returning some power to the native Maori. Shakespeare's Play “The Tempest” successfully shows this aspiration of two cultures working together and being able to live in the same society in harmony. Prospero comes to the island, usurps native Caliban of his power and runs the island how he sees fit, representing New Zealand's previous grievances between British and Maori. However, by the end of the play, Prospero gives up his power back to the native Caliban, thus representing New Zealand's aspiration to make the two cultures of New Zealand share the power and work together.

4. My version of *The Tempest* consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. If you viewed these in the context of a Shakespeare play what would be your reaction? (Please detail below.)

I thought that the use of Maori iconography and the way you interpreted and produced the play to reflect New Zealand's past, made Shakespeare a little bit easier to relate to. The use of the iconography such as the Moko on the island's native Caliban, made it clearer to the audience the cultural difference between the characters. The use of the Taiaha, being a weapon that New Zealander's link with Power, helped to establish who, in what scenes, held the most power over the other characters and the events within the scene. I thought that the use of these New Zealand icons, was not only an intelligent way of relating the play to New Zealand's past, but also a decision that made it easier for

those who can't usually follow Shakespeare's plays, to be able to follow the story and have a better understanding of the characters

5. Do you believe that when Shakespeare is taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

I strongly believe that when Shakespeare is taught in an English class that bicultural interpretations of Shakespeare should be taught. Shakespeare, to many people, is hard to comprehend, let alone analyse or write about. Bicultural interpretations, give students something to relate the plays story line and characters too. From a young age in New Zealand, we are taught about our Colonial past and the relations between the British and Maori, so we understand it well. By relating Shakespeare to something that is already fixed in a students mind, it allows them to follow the story and be able to understand the relationships between characters, the power held by characters and the importance of the scenes within the play. I believe Shakespeare's plays offer many insights into society, morals, humanity and the use of power. I think that it is important that Shakespeare remains a part of the English curriculum. However, I also support any ways in which Shakespeare can be taught that will allow more students the ability to enjoy and understand the many ideas and views Shakespeare has to offer on the world and people surrounding us.

6. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

I would like to see more Shakespearian productions look into New Zealand's bi cultural society. It's a little bit stereotypical, but I think that “Romeo and Juliet” could defiantly successfully portray New Zealand's unique bi cultural identity.

I believe that it could portray the many Cultural Differences between Maori and the British and the conflicts that arise because of them, and the lack of knowledge on both parts of either of their cultures customs. I think it could also show the way in which the cultures learn from their past experiences and move onto to educate each other on their protocols.

7. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

I think Shakespeare has many things to teach people about our world and the people that surround us. There are many ways of interpreting Shakespeare and anyways that can help people to relate the plays to something they are familiar with, means Shakespeare can be understood and enjoyed by more people, of all ages. His plays are such valuable pieces of work; the more people can understand them and enjoy them, the better informed many people will be and the chances of Shakespeare's plays being taken away from New Zealand's school curriculum will be decreased.

Manu Baines (audience member)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

Audience Member

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2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

Specifically, with *The Tempest*, in terms of the island as the setting for the play and the colonial and post-colonial relations. Maori can relate because of their ancestral cannibalistic tribal past. The Europeans first encounters with Maori thought that the Maori were savages.

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3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Because Shakespeare's plays are universal they can provide a common ground for New Zealand's bicultural aspirations.

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4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme, which is trying to raise Maori achievement in schools? (Please explain reasons for your answer.)

Shakespeare's plays are a vehicle for Maori student's intense nature that can easily be expressed in many of Shakespeare's plays.

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5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

Effective, in terms of creating a powerful and dramatic atmosphere. It was the first time I'd seen Maori iconography incorporated into Shakespeare and I could see how the relations were valid.

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6. Do you believe that when Shakespeare's plays are taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

Yes, Shakespeare's plays are multi-faceted. There are so many different ways to look at what is portrayed in Shakespeare's plays. Every nationality can interpret their own meaning from Shakespeare.

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7. If as a student you have experienced a bicultural reading(s) of a Shakespeare play in class, how did this manifest itself? (Please detail below.)

After seeing Tirifi Morunga playing Caliban I was deeply moved. His presence and power on stage conveyed a manifestation of how valid bicultural interpretations of Shakespeare's plays really are.

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8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

Yes. Othello; a Moor, Romeo and Juliet; the two gangs/tribes, Antony and Cleopatra; a coloured Queen, Merchant of Venice; cannibalism.

That there's nothing new under the sun; history repeats itself.

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9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)
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Olivia Mahood (cast member and audience member)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

In *The Tempest* I was a cast member.

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2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

I suppose Shakespeare's plays could be interpreted as either, though both *The Tempest* and *A Midsummer Night's Dream* were examples of New Zealand's colonial past, and it would probably be easier to interpret his plays in this way, as the relations between Maori and European were more definitive and extreme, whereas nowadays, the relations differ in different places and with different people, and there is a higher chance of people being offended.

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3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

I think that some of Shakespeare's plays can work well when interpreted in a bicultural context, both *The Tempest* and *A Midsummer Night's Dream* worked very well, I do not have a huge knowledge of all of Shakespeare's plays, perhaps there are others that would work equally well. However, I do not see that there is anything in particular about Shakespeare's plays that make them a good vehicle in general, I am sure that there are other non-Shakespeare plays that could be used to equal success in conveying New Zealand's bicultural aspirations.

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4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme, which is trying to raise Maori achievement in schools? (Please explain reasons for your answer.)

I do not have a very good understanding of the mechanics of the Te Kotahitanga programme or exactly how it manages to raise achievement levels. However, perhaps,

yes, teaching Shakespeare's plays with reference to the possibility of relating them to New Zealand's Colonial past, could be way of introducing Shakespeare to Maori students who perhaps were uninterested in Shakespeare to begin with. This could be a way of breaking through their stigma about the plays, and getting students involved in Shakespeare, thus possibly raising their achievement in English or Drama, as their ability to write about Shakespeare improves because of their genuine interest in his work.

5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

I believe that they fit quite well within the storyline of the play and added interest, as Maori culture and iconography is not usually incorporated into performances of Shakespeare's plays and was an interesting way of interpreting certain characters and of emphasising the difference between groups in the play.

6. Do you believe that when Shakespeare's plays are taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

Perhaps bicultural interpretations could be taught as an example or case study but as they are just one small way of interpreting Shakespeare, I do not think that they should be the focus, as teaching them this way would severely limit the teaching possibilities.

7. If as a student you have experienced a bicultural reading(s) of a Shakespeare play in class, how did this manifest itself? (Please detail below.)

I have been involved in two school performances that were examples of bicultural interpretations of Shakespeare, (*A Midsummer Night's Dream*, *The Tempest*), but not specifically in class. In *A Midsummer Night's Dream*, Puck, Oberon and Titania were interpreted as being Maori, using Maori iconography and culture, as an interesting way of showing and emphasising the difference between them and the 'humans' in the play. In *The Tempest* a similar thing was done, except this time it was those native to the island, Caliban and Ariel who were portrayed as being Maori using iconography and culture, to show the difference between them as natives and newcomers or 'settlers' on the island, representing New Zealand's colonial past, with Europeans settling in New Zealand.

8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

I do not have any particular desire to see such productions, though if done well they could be quite effective and interesting. I do not have a wide knowledge of many Shakespeare plays, so I can't effectively judge which plays that I would be most keen to see. *Othello* could perhaps work, with *Othello* as a Maori man, as opposed to African American, perhaps to show the way that Europeans reacted to Maori leaders in our past, although I do not know if the way *Othello* is treated would be an accurate representation of how Maori leaders were treated by Europeans.

9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please
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detail below.)

Samantha Stevenson (cast member and audience member)

1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

I was a member of the cast in the role of Ceres.

2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

I think there are aspects of Shakespeare that can be interpreted to reflect New Zealand's colonial past effectively, as shown through “The Tempest” last year. It's fantastic that Shakespeare can be made to mean anything that you want through interpretation allowing the creative mind to spin their own themes into the text. I also believe that there is Shakespeare that could be made a contemporary example of New Zealand, e.g. Romeo and Juliet a reflection of gang rivalry, but you're only limited by your imagination.

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Theatre is something that appeals to every culture. Shakespeare's plays could be used in theatre to unite the New Zealand people, both Maori and Pakeha, in pride for the colonial past and future of their country. To create a future for New Zealand without the racial divisions present in today's society, we need to become one race: New Zealanders, and this can be aided by the depiction of New Zealand's history in a way that everyone can relate to and enjoy.

4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme, which is trying to raise Maori achievement in schools? (Please explain reasons for your answer.)

I think that the first step to achievement in school is enjoyment in school. By encouraging Maori students to get involved in school productions of Shakespeare in a New Zealand context, something relevant to them, there will be something in school that they can enjoy, becoming a representative of their school and gaining a sense of school pride. It would not surprise me in the least if this simple, yet effective, way of getting Maori students involved in their school would cause an increase in their school work as a whole, influencing their peers as well.

5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

Positive – I think that the Maori cultural influence was incorporated very well into the characters and the text. It made the play more relevant to the audience and the players, so it really increased the enjoyment from my point of view. Anyone who says that

Shakespeare should stay traditional really needs to let go. Theatre grows with the times.

6. Do you believe that when Shakespeare's plays are taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

I have never studied Shakespeare in English class, so I'm not entirely sure. I think there is less room to move in literature than there is in theatre, but literature is also interpretive in a sense. I believe that bicultural interpretations could be taught in English class but not as the sole interpretation or theme.

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7. If as a student you have experienced a bicultural reading(s) of a Shakespeare play in class, how did this manifest itself? (Please detail below.)

I have not experienced a bicultural reading of Shakespeare play in class.

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8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

I would love to see more Shakespearean productions emphasising our New Zealand bicultural identity. It is something that should be special to all New Zealanders and it's exciting to see this depicted in Shakespeare's works. I think that the theme of the coming together of our two cultures into one bicultural nation could be emphasised in a production of *Romeo and Juliet* quite effectively.

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9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)
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Sarah Benner (assisstant director)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

i was the assistant director

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2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

both. because when we see it done with different theatre techniques it becomes more contemporary but when we do it in the shakeeperian way its more colnial.

-
3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

i would like to think so but prob not because i think that no mater what we do there is alwats going to be some tension between the two races and hurt

and anger over the issues that are back in history

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4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme, which is trying to raise Maori achievement in schools? (Please explain reasons for your answer.)

yes because having the maori students actively involved in drama it gives them a sense of achievement

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5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

it brings shakespeare to life and makes it more interesting and less bland

-
6. Do you believe that when Shakespeare's plays are taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)

yes because learning it with a maori twist makes it more interesting and fun to learn but when you learn it purely in english with no other interpretations it becomes a bit boring

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7. If as a student you have experienced a bicultural reading(s) of a Shakespeare play in class, how did this manifest itself? (Please detail below.)

yes i experienced it during drama. it made us as students shed a different light onto shakespeare

-
8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

making it more home grown and interacting with nz and the nz heritage

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9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

yup mr brown (nick) is a awesome teacher/lecturer and deserves a pay rise.

Daniel Wise (teacher and audience member)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

Audience member

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2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example

of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

Not specifically – I feel that, as with many of his (and others) works, that it can be interpreted to suit a number of different time periods and/or places. With it can be interpreted as such, parallels could also be drawn with other colonial/post-colonial settings

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Yes – but within limits. As with any work, the level of interpretation left open to the audience is important. The direction that the production takes needs to balance the interpretation/NZ component with the traditional. However, this allows the works to remain current and relevant in today's society

4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme? (Please explain reasons for your answer.)

Partially – while it is important to celebrate that bicultural nature of our school, we must be careful that such inclusion does not become tokenism and contributes something real and relevant to the work, as well as to the wider school culture. As a mechanism for this, Shakespeare is not necessarily the best option as its relative inaccessibility for many students and audiences.

5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

I felt that it was a good, modern interpretation of the play and it added some relevance for a group of players and audiences that otherwise may not have felt able to access the work.

6. When teaching Shakespeare in class do you consider and/or teach bicultural interpretations of Shakespeare, and if so how does this manifest itself? (Please detail below.)

I do not teach it

7. Did watching the production of *The Tempest* stimulate you in any way to attempt bicultural readings of Shakespeare, and if “yes” then how? (Please detail below.)

No

8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

Yes and no – as a school production possibly not. However, it does make the idea of seeing Shakespeare more interesting/viable to me.

9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in

this questionnaire, which you have not been able to make up until this point? (Please detail below.)

Faye Robertson (backstage crew and audience member)

1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

Backstage team

2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

Part of the colonial past – no links here with the period otherwise, no buildings etc therefore we study him in isolation, although his themes are of course as relevant to us today as ever.

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Shakespeare played an important part in the development of our language and theatre production and as such I believe that all students should be aware of who he was and what an impact he had on these areas. However I wonder if Maori find it difficult to associate with Shakespeare because it is not a part of their ancestry. Concentrating more on modern Maori and Pakeha NZ writers and artists might help to bring us together?

4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme? (Please explain reasons for your answer.)

Any subject can be a vehicle for Te Kotahitanga if Pakeha and Maori are encouraged to come and work together and Shakespeare's plays are no exception to this. Adapting the plays to incorporate Maori culture can aid this and illustrates the beauty of Shakespeare and how he continues to be relevant to today's generation.

5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

I loved it and thought it a brilliant way to bring Maori students into the world of Shakespeare.

6. When teaching Shakespeare in class do you consider and/or teach bicultural interpretations of Shakespeare, and if so how does this manifest itself? (Please detail below.)

I am not a teacher (I am admin) so this doesn't really apply to me.

7. Did watching the production of *The Tempest* stimulate you in any way to attempt
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bicultural readings of Shakespeare, and if “yes” then how? (Please detail below.)

As above

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8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

Plays such as *Romeo and Juliet* may highlight the modern issue of Maori students who fall for Pakeha and vice versa and the problem this may create in families? Possibly plays which feature ‘gang-like’ issues (like *R&J*) may be able to address gang issues and the problems these cause? When it comes down to it though, should we be concentrating on the differences in our cultures? Lots of plays can help students with the problems that both cultures suffer from, such as loneliness and isolation (*Lear*?), jealousy (*Othello*?) and family problems (*Macbeth*?). We can make these relevant to today's generation regardless of which culture they are part of.

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9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

Whilst I accept that there is a need to bring Maori culture into the school, I also think that we are not necessarily helping NZ grow by encouraging the different identities of Maori and Pakeha. I believe that all students should learn Maori and should study Maori culture as part of their NZ culture, and equally all students should learn about Shakespeare because of his importance in the development of the English language. But I think that we would be better using Shakespeare as a vehicle to concentrate on the issues that affect all students. I believe that in an ideal world (which this isn't, I acknowledge) any person would be able to take on any role in a play (and in the world in general), and gender, colour, sexuality etc would not be an issue. However culture is what makes us feel like we belong and as an English person I resent the fact that I feel we have lost our culture and we are not allowed to be proud of our culture because of the actions of our ancestors. I believe the way forward is to develop the Kiwi culture, which should incorporate both Maori and Pakeha traditions without separating them into two groups.

Does this make sense?!!!

Joan Middlemiss (school principal)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

Teacher and Principal of a school.

-
2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

I believe that an interest in Shakespeare for many New Zealanders was shaped by their educational experiences, which were based on an English schooling system, and where

Shakespeare was taught and performed as part of “our “ literary heritage. For me this was my first introduction to Shakespeare and it was enthralling. It was not only about drama but also about history and far off places and interesting people and issues.

This being said, it was evident to me from quite an early age that Shakespeare's work was about people and timeless issues and I have seen his plays presented in many time periods and settings and still retain their attraction and a message which resonates. Setting Shakespeare in contemporary New Zealand opens up those same discussions and the same attraction to audiences, and particularly young people in a way that they can relate to and become passionate about. Shakespeare, in his time had wide and enduring appeal. It follows that this appeal translates to different cultures and a different time.

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

I believe that Shakespeare's plays can be a vehicle for New Zealand's bicultural aspirations but would perhaps not be seen as a natural one. There would be some who would ask “Why Shakespeare?”, given that he could be seen as a part of NZ's colonial past.

I think that if you look beyond that to Shakespeare as a writer, his plays certainly lend themselves, as has been seen, to the presentation of issues relevant to NZ and our bicultural heritage.

4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme? (Please explain reasons for your answer.)

One of the key platforms of Te Kotahitanga is engagement of Maori students in their learning and this is inextricably linked to relevance. If students can see in Shakespeare a relevance to their lives, to their culture, and have a desire to study and perform Shakespeare then their learning is enriched by the process.

Co construction is another key element of Te Kotahitanga and, again, if students have a voice in how they might interpret a work, and, as a consequence, its meaning and relevance to them is enhanced, then it becomes a very successful vehicle for exploring issues around their lives and culture as they learn.

5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

6. When teaching Shakespeare in class do you consider and/or teach bicultural interpretations of Shakespeare, and if so how does this manifest itself? (Please detail below.)

7. Did watching the production of *The Tempest* stimulate you in any way to attempt bicultural readings of Shakespeare, and if “yes” then how? (Please detail below.)

I am currently working in a school with a large “New, New Zealander” roll. In a similar process, students have decided to interpret Romeo and Juliet in a way that is relevant to them in terms of their heritage as young Indians.

8. Would you as a theatre goer like to see more Shakespearian productions that emphasise

our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

From my perspective, as an educator, the key focus is on what the students want to perform because they see this as a relevant and authentic way to explore their cultural and social identity while also learning about and enjoying the plays themselves.

I believe that Shakespeare is a powerful vehicle for enabling this process and I would look forward to seeing more of his plays performed in this context.

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9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)
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Mel Rea (audience member)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

audience member

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2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

both.

-
3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

yes, but I think its too words and a bit dry for students of this age.

-
4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme? (Please explain reasons for your answer.)

in some ways , but I’m not sure if the students watching and therefore influencing enjoyed the wordiness. Shakespeare needed more modernising to ensure it linked into ore of their previous knowledge and therefore made those learning links.

-
5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

great

-
6. When teaching Shakespeare in class do you consider and/or teach bicultural interpretations of Shakespeare, and if so how does this manifest itself? (Please detail below.)

n/a

-
7. Did watching the production of *The Tempest* stimulate you in any way to attempt bicultural readings of Shakespeare, and if “yes” then how? (Please detail below.)

not really. I could see link but the wordiness of Shakespeare lost me

-
8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

yes as it makes links to our life here in NZ

-
9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

great idea but links need to be even clearer esp. language simplified

Ria Bright (backstage crew and audience member)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

I helped backstage with costumes and of course was in the audience

-
2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

No, neither. I see it as part of our English heritage, but not NZ's. This production of the *Tempest* however, cleverly incorporated NZ colonialism and themes into the story.

-
3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Not until I saw this production of the *Tempest*. But this show I believe was very successful, so I guess it can be done.

-
4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme? (Please explain reasons for your answer.)

Yes, the way it was handled, it definitely incorporated the ideology of Te Kotahitanga.

-
5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)
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I liked it. It brought Shakespeare into a more relevant visual space for me.

-
6. When teaching Shakespeare in class do you consider and/or teach bicultural interpretations of Shakespeare, and if so how does this manifest itself? (Please detail below.)

I don't teach Shakespeare.

-
7. Did watching the production of *The Tempest* stimulate you in any way to attempt bicultural readings of Shakespeare, and if “yes” then how? (Please detail below.)

NA

-
8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

Huge question! Yes – always good to see productions that celebrate, record, comment on our bi-cultural identity. I would like work that is honest and from varied perspectives, work that challenges our everyday perceptions and that raises questions about our future...

-
9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

Simon Hart (audience member)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

fellow teacher

-
2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

contemporary – the characters and story-line are relevant, whatever the period

-
3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Possibly – I'm sure you could include reference to NZ's aspirations

-
4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme? (Please explain reasons for your answer.)
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Definitely – if the dialogue could be adjusted to incorporate te reo, as well as the obvious co-construction that would happen during rehearsals, production etc

5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

N/A

6. When teaching Shakespeare in class do you consider and/or teach bicultural interpretations of Shakespeare, and if so how does this manifest itself? (Please detail below.)

N/A

7. Did watching the production of *The Tempest* stimulate you in any way to attempt bicultural readings of Shakespeare, and if “yes” then how? (Please detail below.)

N/A

8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

Yes – unsure about which specific Shakespeare plays, but would like to see themes along the lines of ‘champion of the “underclass”’ (in reference to Maori, minorities etc)

9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)

Nick – I commend you for the work you undertook at Kerikeri High School, especially your concerted efforts to incorporate Te Kotahitanga concepts into your curriculum and productions.

Tony Robertson (audience member)

1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

I was asked by the director to provide some programme notes on the play, addressing the historical background of the play, together with a brief outline of the way the play has been viewed by past generations.

2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)
-

I believe that the work of Shakespeare transcends place and often time. It may well be a product of a pre-colonial (or at least early colonial) society, but the plays and the stories behind them can, and often are, relevant to the modern day.

The theatre goer of Elizabethan London, though different from a contemporary New Zealand audiences in many ways, share many of the same desires, fears and emotions, and the issues of love, betrayal, and an interest in the ‘other worldly’ have a resonance for us as a modern audience.

3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

Whilst it might not seem that Shakespeare is an obvious vehicle for bi-cultural aspirations, many of the plays focus on cultural or class based misunderstandings, which have parallels in the early history of New Zealand. The early, pre-Treaty period of our history is a catalogue of misunderstood actions, words, and deeds that lead to mildly comic events and some very tragic ones (i.e. the Boyd). Shakespeare's work contains references to a wide variety of these ‘Errors’ and in most cases the misunderstandings are put right as part of the narrative.

In this way Shakespeare can be a useful tool in shedding light on these darker places of our history.

4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's “Te Kotahitanga” programme? (Please explain reasons for your answer.)

Because the play was presented in a very ‘Inclusive’ way, using Maori iconography in the stage design for example, It did seem to be in keeping with the Te Kotahitanga project that is currently running at the school.

5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

The whole design worked very well, and the combination of cultural references brought the play to life for a younger audience. The use of the various iconography certainly made the play accessible.

6. When teaching Shakespeare in class do you consider and/or teach bicultural interpretations of Shakespeare, and if so how does this manifest itself? (Please detail below.)

I have only looked at Shakespeare from a Historical perspective, and because of this the bi-cultural aspect rarely surfaces.

7. Did watching the production of *The Tempest* stimulate you in any way to attempt bicultural readings of Shakespeare, and if “yes” then how? (Please detail below.)

It is possible that the production could lead to a greater desire to explore the bi-cultural content in more detail, and at least should provide a solid starting point for students embarking on the study of Shakespeare for the first time.

8. Would you as a theatre goer like to see more Shakespearean productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a
-

production of that play emphasise? (Please detail below.)

There is a interesting look at cultural difference in 'Romeo and Juliet' and the tensions between the families could be expanded into the realm of modern day New Zealand.

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9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)
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Liam McDonald-Lurch (cast member and audience member)

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1. Please explain **either** your involvement in the production of *The Tempest*: audience member, cast member, part of the backstage creative team; or if a theatre practitioner your role in the profession:

I performed in the play in a comedy role. My character's name was Trinculo and I acted with Bryn VanVeiliet and Terefie

-
2. Do you (as a theatre-goer/audience member) see Shakespeare as either an example of New Zealand's colonial past, or as our contemporary? (Please explain reasons for your answer.)

I see Shakespeare as example of contemporary. Each time Shakespeare is performed each director and actor adds different aspects and new perspectives on characters and scenes. There fore Shakespere is always changing and adapting.

-
3. Do you see Shakespeare's plays as being an appropriate and successful vehicle for New Zealand's bicultural aspirations? (Please explain reasons for your answer.)

No. Although Shakespeare is a highly sophisticated and exiting theatre form I believe it was written for a largely British audience.

-
4. Do you see Shakespeare's plays as being a successful vehicle for Kerikeri High School's "Te Kotahitanga" programme, which is trying to raise Maori achievement in schools? (Please explain reasons for your answer.)

Yes. Every Shakespeare play has many parts which have a range of different personalities and ranges. This makes it accessible for all cultures and people.

-
5. The play consciously incorporated Maori iconography (Moko, Taiaha, Toanga) and rituals (Kapa Haka, Karanga) of Maori culture. On viewing these in the context of a Shakespeare play what was your reaction? (Please detail below.)

For this particular play this proved very effective. The tempest has a very cultural theme and setting. I also believe that this iconography also does a very good job at increasing the cultural accessibility of Shakespeare

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6. Do you believe that when Shakespeare's plays are taught in an English class that bicultural interpretations of Shakespeare should be taught? (Please detail below.)
-

No I believe that Shakespeare should be taught as it was written. The studying of Shakespeare and the acting of it are very different.

7. If as a student you have experienced a bicultural reading(s) of a Shakespeare play in class, how did this manifest itself? (Please detail below.)

N/A

-
8. Would you as a theatre goer like to see more Shakespearian productions that emphasise our unique New Zealand-bicultural identity; and if so which plays would you most want to see and what ideas, themes, aspirations of our bicultural identity might a production of that play emphasise? (Please detail below.)

Yes bi-cultural emphasis is very exiting and educational for me watching theatre.

-
9. Finally, do you have any responses, suggestions or thoughts on this subject, discussed in this questionnaire, which you have not been able to make up until this point? (Please detail below.)
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M8: Thesis –

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